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 SIMMONS, RALPH PEARSON, ROGERS  
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 ANGELES; C. J. BULLIET, CHICAGO; DOR-  
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## NEXT ISSUE

Continuing the Digest's series of guest editorials, in the April 15 issue Leslie Cheek, director of the Virginia Museum of Fine Arts, will take over the editorial columns. He will report on the program of the Virginia Museum—the only state-franchised U.S. museum.

From Paul Grigaut, Detroit Institute's curator of Oriental art, will come an account of a comprehensive Ming exhibition current at the museum.

New York shows to be featured next issue include Knoedler's presentation of 64 Early American Silversmiths (from Yale University's Garvan Collection); an exhibition of Tarascan sculpture at Janis; and somewhat off the beaten track, a chess set show at Carlebach.

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ON EXHIBITION FROM APRIL 12

## LETTERS

**Pearson Parries Dondero**

To the Editor:

For the benefit of Rep. Dondero (and a certain senator) both of whom are stabbing democracy in the back by smearing every liberal with the "red" title, let me explain just how "communistic" the American Artists Congress was during the three years of its existence from 1936 to 1939. As a non-communist member of its executive committee during those three years, I saw the whole drama from behind the scenes.

The by-laws of the Congress specified that membership was open to "artists of standing" without regard to race, creed, color, religion or politics. Hence there was no screening of candidates beyond the one requirement. Communists who were artists of standing could join and did, usually without others knowing that always hidden fact. Eventually eight such artists, well known as artists but not as communists, were elected to the National Executive Committee of 35 members.

Then began the familiar tactics which soon revealed their communist affiliation—of always being present at meetings, of docile block voting, deceit, trickery and, most significant, the infiltration of more unknown artist communists by such means.

The Congress was deeply involved in many cultural activities and this communist issue, as it developed, was a bothersome thorn-in-the-flesh of the non-communist majority—which was met by the democratic process of outvoting the "red" block. This worked and a climax was avoided till nearly the end of the third year. Then, at a regular meeting of the N. Y. Chapter (or some 400 members), with about 100 members present, it developed that the communists, with their secretly infiltrated adherents, were a majority and so in control of the meeting. Taking quick advantage of this, they presented a resolution approving the then-seething issue of the Russian attack on Finland, limited debate to one three-minute speech by each member and passed their resolution.

This split the Congress wide open. There was a wave of resignations—from which it never recovered. The Congress, when it actually came under the control of communists, died within a few months. Thus did a minority of about 60 communists, in a membership of 600, give the kiss of death to a valuable, democratic cultural organization—which Mr. Dondero, ignoring the internal battle, calls "communistic."

RALPH M. PEARSON  
*Nyack, N. Y.*

[Mr. Pearson refers above to another Dondero polemic delivered on the floor of Congress March 17. This time Dondero was gunning primarily for Artists Equity.—Ed.]

### Right Words, Wrong Work

To the Editor:

Too often in perusing the ART DIGEST I am disappointed by not seeing before my eyes a picture the critic is writing about and instead have foisted before me the reproduction of a work not so much as mentioned in the (often) high-sounding but clouded concoction of syllables.

To be specific: there is the Max Weber article, page 17 in the March 1 issue. Three paintings are given recognition by comment—I can't say description—but no mention is made of the work *Repose*, pictured and accompanying the piece. . . .

Maybe *Repose* wasn't in the exhibition covered at all?

CHARLES ALLEN  
*Dallas, Texas*

The Art Digest



## EDITORIAL

### Consternation About Restoration

"A painting has a very short life," Marcel Duchamp said not long ago, as he was being interviewed for a *Digest* profile. "A painting has a very short life—from when it's painted until the perfume of it has disappeared." What M. Duchamp meant was that paintings, like people, are adversely affected by time. They fade, they wrinkle, they crack—in short, they age and die. But people at least have a life expectancy of seven decades. Duchamp gave the average painting a decade or two at the outset.

Needless to say, M. Duchamp takes a rather lugubrious view of the art that is stored and restored in museums—"mausoleums," he calls them, and the purest of purists will side with him. But meanwhile, efforts to protract the precarious lives of paintings continue.

This month, some recent results of such efforts are being shown at the Yale University Art Gallery. Tagged as "Rediscovered Italian Pictures," the results are 14 refurbished pictures from the university's Jarves Collection. Formed just a century ago by James Jackson Jarves—one of America's first art critics and an avid collector of Italian art—this collection, which Yale acquired in 1867, numbers 119 pictures.

Two years ago, the university's art gallery launched an ambitious long-term program to restore what M. Duchamp would call the "bloom" to all 119 Jarves pictures. The group now being shown represents the first tangible results of that program. And the results look good. "Tobacco-juice" film removed, there is crispness to the outlines of the figures and life in the gilded backgrounds. There are unexpected nuances of color and strong light-dark contrasts. Playing up the "discovery" aspect of the show, Yale has installed the cleaned paintings along with step-by-step records of their restoration (X-ray, ultra violet and infra-red photographs), with dramatic before and after photographs, with two or three grimey and dilapidated examples of unrestored paintings, and with equipment used in the work of conservation. And it all adds up to an edifying display.

In prolonging the life of a painting, of course, one has to deal with what is and with what isn't. To make this patent, we reproduce two details of Nardo di Cione's *St. John the Baptist*, illustrating stages of Yale's restoration process. On the left, the painting is shown half-cleaned, one portion obscured by grime and varnish, with hairs of the head, beard and shirt undifferentiated, and gilt registering in reverse (punched areas appearing light against a dark ground). In the cleaned portion of the same detail, surface grime and restored areas have been removed. What remains is presumably what Nardo di Cione painted. But if cleaning ends at this point, restoration doesn't. On the right, *St. John* is seen in his present refurbished condition—his robe patched as if it had been sent out to the tailor for an invisible weaving.

There is hardly an old master in a museum today that hasn't been restored to some extent. *St. John's* restoration

is minimal; but restoration can be presumptuous—even at Yale.

Among the paintings now on view, there is a Sassetta—*The Temptation of Saint Anthony by a Demon in the Form of a Woman*. In the course of restoration, an entire *post facto* portion of this little painting's sky was removed. Layer after layer of repaint was scraped away by the restorer and yet no trace of original pigment could be found in that area of the painting. Without cues, accurate reconstruction of the sky was impossible. So the alternatives were: to leave the area blank—a scar on the panel; or to reconstruct the area conjecturally on the basis of a study of other Sassetta paintings. Yale's restorer chose the latter course, produced a highly convincing falsification, and admits: "Sassetta is probably turning in his grave."



NARDO DI CIONE: *St. John the Baptist*  
Details of the painting semi-restored (left) and restored (right).

But Yale should not be taken to task. In most cases the paintings restored at the university have been dealt with kindly. *The Madonna with the Pomegranate* (by a follower of Botticelli) has been scraped down so that the Madonna's hand, patched to genteel perfection during the 19th century, now appears as an authentic Renaissance fragment. And other paintings in the collection have been treated sensibly, thanks to Charles Seymour, Yale's curator of Renaissance art, under whose guidance the project has proceeded.

Our intention here is merely to question excesses in the practise of restoration and to suggest that restoration often inhibits the onlooker instead of helping him. Most museums underestimate their publics. Given an incomplete picture, only the most videopiated imagination will fail to fill in time's deletions.

If this *laissez faire* policy seems too drastic, restorers can at least be expected to work with a light touch, indicating missing areas in flat tones in-

stead of attempting to Van Meergeren the gaps. Restorers can aim to preserve the picture's unity along with its identity. In short, emphasis should be placed on conservation, not on restoration. Perhaps—even with the aid of modern science—we can't prevent deterioration; but certainly we can work to retard it.

### Donald Bear

People on the fringes of the art world will miss Donald Bear's friendliness and solidity, but the many artists who knew and admired him will be hardest hit by his death. We had already surmised as much when a letter from Los Angeles painter June C. Wayne reached our offices. Donald Bear, she writes, was "one of those friends on whom one pins a corner of one's life . . . he was unflagging in his

encouragement and effort in my behalf. This is the same experience many of us have had. . . . He was a shelter and a source of warmth. . . . He tried never to let us know that it was as cold and lonely on his side of the fence as it often is on ours.

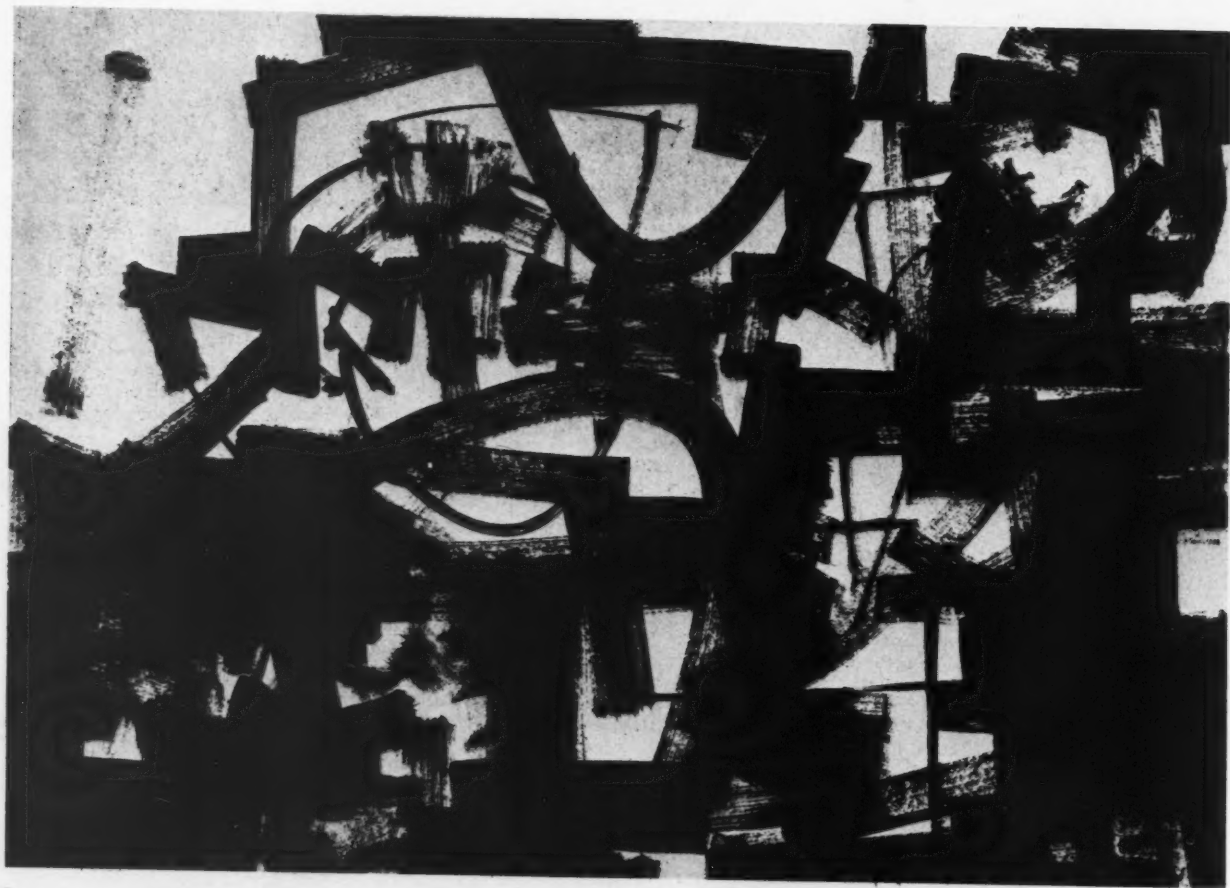
"He was a great man. . . . His intrinsic tolerance often shamed me into examining some hastily said remark. . . . He wrote me once that, for him, art was an affirmation of faith, and he lived down to the last second for art, and the artist."

Bear's death, for us, was peculiarly ironic. Some months ago, he had agreed to serve as guest editor for a forthcoming issue of the *Digest*. Modestly, he asked us for suggestions as to subject, and after some time had passed, we hit on what we considered an appropriate theme for him. Our letter, confirming deadline and publication dates and suggesting a subject, reached Donald Bear's desk at the Santa Barbara Museum of Art on Monday, March 17. He had died the day before.



OGDEN PLEISSNER: *Quai du Rhône, Avignon*

AD REINHARDT: *No. 25—1951*

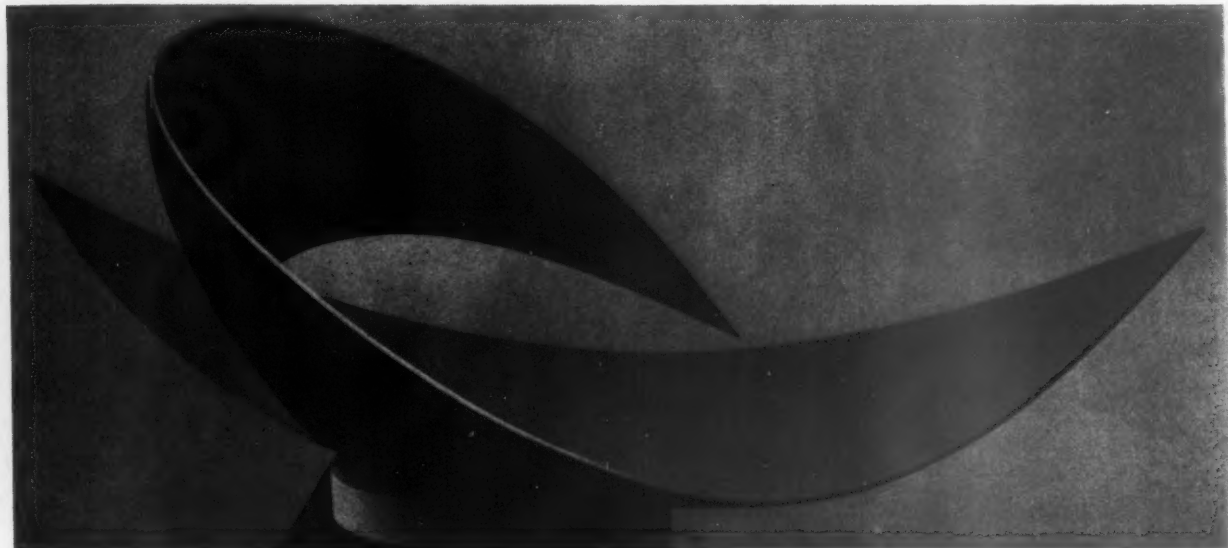


# ART DIGEST

Vol. 26, No. 13

THE NEWS MAGAZINE OF ART

April 1, 1952



JOSÉ DE RIVERA: *Construction*

## WHITNEY ANNUAL: MANY TALENTS, FEW COMMITMENTS

by James Fitzsimmons

Many of the artists represented in the 1952 annual of sculpture, watercolors and drawings at the Whitney Museum (to May 4) are well known. Most of them have had two or more one-man shows. In style, their work ranges from romantic and *trompe l'oeil* realism to constructivism—with the watercolorists favoring varieties of near-abstraction.

Despite the presence of all this recognized talent, among the 72 pieces of sculpture, 80 watercolors and 35 drawings, only a few works carry strong conviction, or rise above a level of technical competence. Fewer still suggest that the artist has something of major importance to say (or something peculiarly his own) to the expression of which he is passionately committed. Of course a capacity for continuous passionate commitment has always been rare; rarer still is the work reflecting high seriousness in terms which are esthetically satisfying. One knows from their one-man shows that some of the artists represented here can produce such work upon occasion. So perhaps the lesson of this and of all big annuals is that an artist "strong" enough to put on a good one-man show is not necessarily strong enough for a group show—in which he must score with one shot.

Abstract or figurative, many of these conceptions seem formulaic—seem like further examples of various all-too-familiar ways of looking at things. But there are sculptors here with styles of

their own—styles which have not yet become formulas. Among the more traditional conceptions Dorothea Greenbaum's demure *Bathsheba*, in hammered lead, and Joe Jenks' powerfully voluptuous *Rock Woman*, granite, are notable.

Yet, as one might expect, it is generally the modern sculptors who show up best. There is one of Ferber's spiky, scythe-like, strangely prophetic figures

in lead and bronze; there is Lippold's *Trio*—a fragile box-kite of gleaming wire; and there is one of Lassaw's enigmatic, quadrilateral bronze grids. David Smith shows *The Hero*. A monumental steel fetish, it has the severity and simplicity of a Homeric hero—but also that rigidity which, historically, is an occupational disease of heroes. Seymour Lipton is especially well represented with *The Cloak*, a tall gilded totem enfolded between two gilded, spiked shields—perhaps a cloak of Nessus.

A high point of the annual is José de Rivera's large aluminum *Construction*. A form of immaculate purity, blue inside, black outside, it is mounted on a turntable where, as it slowly revolves, it suggests many things—a twisted crescent, a swooping bird, a cockle.

Dominating the other entries is Roszak's *Skylark*—a giant, skeletal figure of pitted, blackened steel. Seen from one angle, it seems poised like the Angel of Death about to swoop down. From another angle it is as rhythmic and graceful as a tango dancer. In this reviewer's opinion *Skylark* is not only the major work in this annual—it is one example of American sculpture which can hold its own with the sculpture of Picasso, Brancusi and Moore.

Originality, communication of strong feeling, and a sense of inner logic, of self-consistency—these qualities are present, separately, in a number of the watercolors. They are present together

[Continued on page 27]

THEODORE ROSZAK: *Skylark*







CARL GAERTNER: *Bargemen*

## ACADEMY ANNUAL: 127TH INSTALLMENT

The 127th Annual of the National Academy of Design is, by and large, typical. On view at the Academy galleries, the show is current to April 13. Of the 300 items included, two-thirds are by members and were admitted jury-free, but of the \$8,500 distributed in 24 awards, \$5,550 went to 11 non-members. For a complete list of prize-winners, see page 30.

Top cash awards include the Benjamin Altman landscape and figure prizes of \$1,200 each, awarded respectively to Carl Gaertner and Marion Greenwood. Other high cash awards are the Palmer \$1,000 prize awarded to John Folinsbee, N.A.; and the Carnegie \$500 prize awarded to Roger E. Kuntz.

Gone from the hallowed halls are the old "academic" nudes in shimmering mother-of-pearl flesh tones, the bowls of dewy roses, and the microscopic detail of Chinese tomb figures. One misses them—perhaps the old guard should be accorded a last stand—for equally conspicuous by its absence is the slightest concession to the abstract. Technical competence is the criterion, and in that respect the show maintains a universally high level.

The watercolor section is possibly the most evenly consistent. There could

be no quarrel with Ted Kautzky's prize-winning *Tide Water Creek, Oregon*, while such standbys as Clarence Carter, Henry Gasser, and John Whorf are well represented. Warren Baumgartner and Frederic Whitaker are superior in that they reach beyond technique for form and mood.

Graphics and sculpture sections are generally without excitement, but Gene Kloss' drypoint *Taos*, John A. Noble's meticulous lithograph, and Armin Landeck's engravings are engaging examples. Among the sculptures sensitive portrait heads are contributed by Fritz Cleary and Walker Hancock, and interesting figure compositions by Leo Lentelli and Sybil Kennedy. A gay note is introduced by Helen Beling's surprised fallen *Icarus*; Henry Rox, Clara Fasano, and especially Walter Rotan are represented by strongly modeled figures. Absent is the expanded-form carving of a decade ago, and any example of the space-defined-by-planes concept of modern experimental sculpture.

In the large oil section the prize-winning *Bargemen* by Carl Gaertner and *Still-Lives with Leaves* by Roger E. Kuntz are handsome paintings. Marion Greenwood's *Lament* is expressive of a mother's grief.

Philip Evergood manages a bit of expert painting in the figure of a scrub-woman, though as usual it is obscured by his insistence on a literary message. One of the most efficacious canvases is Ernest Fiene's *Monhegan Harbor*, and John Wheat, Louis Bosa Xavier Gonzalez, and Raphael Gleitsmann add a fresh note. Ben Stahl and Gladys Rockmore Davis both manage to bring off striking figure studies. With Hobson Pittman, Guy Pene du Bois is one of the few artists here who allows mood to dominate technique.

Raphael Soyer's *The Window* represents a departure from an established style for him, a tendency even more striking in Reginald Marsh, who treats his familiar subject of figures on a beach with refreshing abandon.

As a whole, the exhibition is consistently middle-of-the-road, dominated by the characteristic work of established names such as Brackman, Speicher, Kroll, Higgins, Pleissner, Farnsworth, Mattson, Martino, and Doris Rosenthal.—CHRIS RITTER.



MARION GREENWOOD: *Lament*

## WHO'S NEWS

Women will serve on the Metropolitan Museum of Art's Board of Trustees for the first time in that institution's 82-year history as a result of a recent election. Newly elected trustees are: Mrs. Ogden Reid, Mrs. Sheldon Whitehouse, Mrs. Vincent Astor, Chester Dale and Arthur Amory Houghton, Jr.

The Architectural League's Gold Medal Jury for Mural Painting this year awarded three honorable mentions in lieu of a gold medal. Joan Miró is cited for his mural in the new Harvard Graduate Center; Fred Conway for his mural in the First National Bank in Tulsa, Oklahoma; and Abraham Joel Tobias for his mural at Howard University.

Officers for 1952-53 of the Audubon Artists include Ralph Fabri, president; Ogden Pleissner, Vaclav Vytlacil, Henry Kreiss, Leonard Pytlak, Paul Mommer and Gladys Mock, vice-presidents; Flske Boyd, corresponding secretary; Cleo Hartwig, recording secretary, and Frank Gervasi, treasurer.

Mary Bartlett Cowdrey has been appointed assistant director of the Smith College Museum of Art. Formerly curator of the museum, Miss Cowdrey is an authority on the history of American art and has been largely responsible for the museum's increased activity in the American field.

Among the dozen recipients of Rome Prize Fellowships for 1952-53 are New York painters Arthur Osver and Steve Raffo, sculptor Robert W. White of St. James, New York, and art historian Hereward L. Cooke, Jr., of Princeton University. Fellowships in architecture were given to John H. MacFadyen and Stanley H. Pansky, both of New York, and a landscape architecture fellowship went to E. Bruce Baetjer of Eccleston, Maryland. The fellowships are valued at approximately \$3,000. Painting fellowships were given on recommendation of a jury comprising Charles Burchfield, Louis Bouché, Edward Hopper, Henry Varnum Poor and Abraham Rattner.

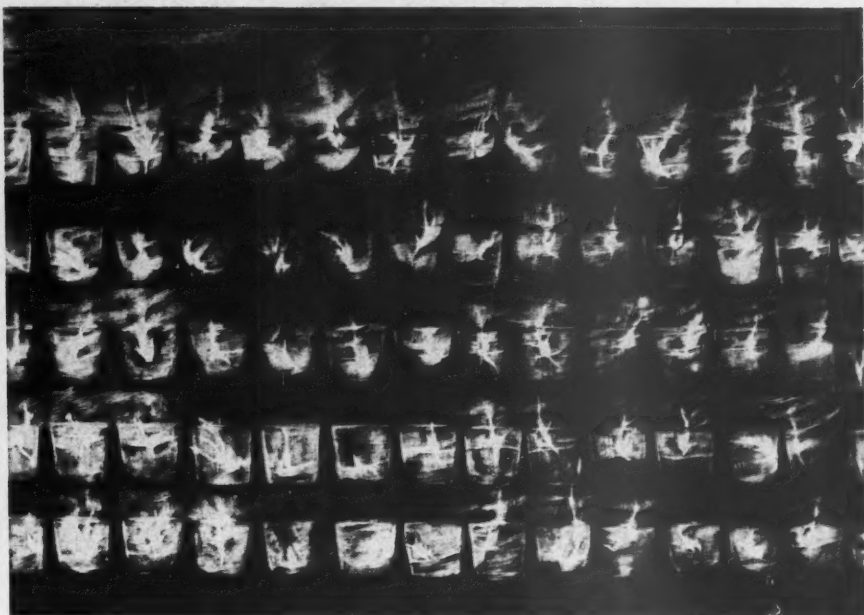
At a recent meeting of the Pennsylvania Academy of Fine Arts' Board of Directors, Arthur C. Kaufmann was elected a member of that group. Kaufmann, vice president and director of Gimbel Brothers, Inc., and executive head of the Philadelphia store, has participated actively in Pennsylvania cultural life. Last year he brought a major Frank Lloyd Wright exhibition to Gimbel's, and later was responsible for interesting European governments in the exhibition.

Daniel Millsaps, former director of Artists Equity Placement Bureau will be art editor for a new U.S. Air Force personnel periodical to be devoted to the broad subject of human relations.

Highest honor offered by the Philadelphia Art Alliance, the Medal of Achievement, this year goes to Henry Lee Millet, internationally known stained glass artist. The medal is awarded each year to "a person or persons identified with the Philadelphia area for his advancement of or outstanding achievement in the arts."



STEPHEN GREENE: *The Deposition*  
Lent by Joseph Pulitzer, Jr.



LOREN MACIVER: *Green Votive Lights*  
Lent by Robert D. Strauss

## SOLID U. S. CITIZENS TEACH TEXANS HOW TO COLLECT

Oilmen, merchants, doctors, lawyers, manufacturers and one United States senator prove their mettle as contemporary art collectors in an exhibition of 60 contemporary paintings opening April 6 at the Dallas Museum of Fine Arts. Gleaned from private collections of prominent Americans all over the country, the show demonstrates that today's business and professional successes prefer today's art. And from evidence given, it appears that the American business man is as quick to accept new art as he is to accept new machines, new architectural designs, and new productive methods.

One of Dallas' fundamental aims in assembling its show, according to H. Stanley Marcus, chairman of Dallas' acquisition committee, is to suggest to the naturally visionary and adventurous men of the Texas region progressive and inventive new experiences. And just to clinch its argument, the museum states that it can cite instances where stocks and real estate values declined and a man's most valuable possession was the art he bought, not as an investment, but for pleasure.

Inventors in art represented at Dallas include magnates from many fields. There are department store executives (Sidney Berkowitz, James Schramm, Benjamin Tepper, Charles Zadok and Morton D. May). There are presidents of big businesses (Thomas Watson of International Business Machines, Edward Kook of Century Lighting, Leigh B. Block of Inland Steel, and Nathan Cummings of Consolidated Grocers). There are manufacturers (Lee A. Ault, John de Menil and Joseph Gersten); engineers (Henry Dreyfuss, John L. Senior, Jr., and Dr. Michael Watter), and lawyers (Ralph F. Colin, Milton Lowenthal and David M. Solinger). And in a group Dallas classes as "genius, other than the strictly executive type," there are Joshua Logan, theater producer; William Goetz, Hollywood

film producer; Gardner Cowles, publisher, and Vincent Price, actor.

One of the requirements for inclusion in this show was that the lender be a confirmed collector—not a beginner. And given free range in an assortment of large collections, Dallas has been able to make a very catholic selection of paintings—dividing things about evenly between contemporary American and European schools. The French contingent, strongest of course, includes such paintings as Jacques Villon's *The Thresher* lent by Harry L. Bradley, Milwaukee manufacturer; Picasso's *La*

*Femme Au Chat* from Leigh B. Block; Matisse's *La Lecture* lent by William Goetz, and Léger's *Le Roy de Cartes* lent by Charles Zadok, president of Gimbel Brothers in Milwaukee. European, too, is a Modigliani lent by Henry Pearlman (president of a large insulation company); a Vlaminck, a Buffet, a Rouault, a Derain, a Kandinsky, a Klee, a Soutine; and a Renoir from a prominent Renoir aficionado, Nathan Cummings.

American paintings are no less outstanding. There are 20th-century classics like John Marin's *Boat and Sea*, lent by Henry Dreyfuss; Charles Sheeler's *Winter Window* from Senator William Benton; Stuart Davis' *Report from Rockport* owned by Milton Lowenthal; and Marsden Hartley's *Young Sea Dog and Friend Billy* from James Schramm. Milton Avery, Matta (see cover), Loren MacIver, Louis Guglielmi, Stephen Greene and Attilio Saleme are also represented among the loans.

Certainly the show carries out Dallas' intention of pointing up the value of interaction between businessman and artist. Both are saluted by the museum. The business man is given his due in Dallas' general release:

"The trend that the men are following by specializing in contemporary painting is a healthy one for art and the artist. . . . The substantial citizen whose vision and courage have made him eminently successful as a business man recognizes that the artist is a man of integrity and that as a contemporary professional, he too must be bold and advanced in his outlook."

And the artist is commended in Jerry Bywaters' introduction to the show's catalogue: "We offer a fervent salute of sincere admiration to the creative artists of today who maintain their creative efforts despite uneasy times and who, by their devotion and imagination, make of the arts something indeed worth understanding and collecting."

MODIGLIANI: *Young Girl*  
Lent by Henry Pearlman





# Recent Accessions: From Two European Theaters for Two American Galleries

ABOVE: FRANCESCO DE GUARDI: *The Grand Canal, Venice*

BELOW: CLAUDE GILLOT: *The Tomb of Master André*



What is believed to be one of the few paintings by Claude Gillot, French painter of the late 17th century, has been purchased recently by the Albright Art Gallery. Representing a scene from the play, "The Tomb of Master André," the oil depicts events of the drama first performed in Paris in 1695.

Edgar G. Schenck, Albright's director, has said of the painter: "Although Gillot's drawings and engravings have long been admired, he was almost unknown as a painter until quite recently. . . . This canvas, formerly attributed to Watteau, Gillot's famous pupil, was identified as one of the five listed in the inventory of the artist's effects. . . ."

Chicago's new 18th-century Venetian oil, the *Grand Canal, Venice*, by Francesco Guardi, was painted in 1745. A pupil of Antonio Canale, Guardi excelled at painting theatrical views of Venice. Chicago's spirited scene, acquired through the David M. Koetser Gallery in New York, was formerly owned by the Weston family in England. During the 19th century it was exhibited at the British Institution and the Royal Academy. It is discussed in Algernon Graves' "A Century of Loan Exhibitions," and in Bernard Berenson's "Venetian Painters of the Renaissance."



# CHINA'S POTTERY: A 4,000-YEAR VIEW

by Henry Trubner\*

A major exhibition of Chinese Ceramics, representing approximately 4,000 years of the art of the Chinese potter, and including a total of 381 items, opened in mid-March at the Los Angeles County Museum where it remains on view until April 27. Chronologically arranged, the exhibition covers the entire field of Chinese ceramics from the prehistoric period—some of the earliest pieces dating from the third millennium B.C.—to the end of the reign of Ch'ien Lung (1796 A.D.). Virtually every important American museum, private collector and dealer has contributed to the exhibition.

Most significant loan of all in this show is the group of 15 of the most famous Chinese ceramics in the world sent by the National Museum, Tokyo, by other Japanese museums, and by such well-known private collections as that of Baron Iwasaki, Marquis Hosokawa, Tsuneichi Inoue, Takakichi Aso and Hikotaro Umezawa. More than half of these ceramics are "Registered Important Art Objects"—meaning that ordinarily they are not allowed to leave Japan under any circumstances.

## A Flourishing Chinese Art

Ceramic art has always been held in highest esteem in China and was never considered a minor art. It was the medium in which the exquisite taste of the Chinese for form, color and design found its truest expression. Beginning with the Sung period, the golden age of Chinese art and literature, ceramic art was officially patronized by the emperor and court, and an increasing number of wares were made for imperial use. Ching-te-chên, in northern Kiangsi, became China's ceramic capital, and to date has remained the center of China's ceramic industry. Hundreds of kilns were in operation at Ching-te-chên as early as the Sung period and when Père d'Entrecolles, the famous Jesuit priest, visited the city in the early 18th century he put the number of kilns then active at 3,000.

The beginnings of Chinese ceramics are to be found in the province of Honan, in the fertile valleys of the Yellow River, and in Kansu in Northwest China. Most famous of the prehistoric wares are large painted funerary urns which have been found in great abundance in Honan and especially in Kansu in the graves of the Pan-shan hills. Globular and massive, these imposing pottery urns are decorated with geometric and spiral design painted in unfired pigments.

## The Han Dynasty

The first great period of Chinese ceramics is the Han dynasty (206 B.C.-220 A.D.). The typical Han ware is a reddish pottery covered with thin lead glaze tinted green by means of copper oxide. As a result of burial the glaze has usually acquired a silvery, sometimes golden iridescence, one of the most beautiful effects of Han ceramics.

Polychrome wares with characteristic mottled, splashed and streaked glazes, and the first examples of pure white porcelain, represent two of the most

important categories of T'ang wares. It is interesting to note that porcelain, made in China as early as the T'ang dynasty, was not made in Europe until more than 1,000 years later when in 1709 Johann Friedrich Böttger made the first European porcelain at Meissen, Germany.

A total of 151 items illustrate the many types and categories of Sung ceramics. In this group are some of the most famous examples ever made by the Chinese potter. During the Sung period Chinese ceramics attained unrivaled excellence and perfection, and the quality and simple beauty of Sung ceramics, for the most part high-fired stoneware or porcelain with monochrome feldspathic glazes, have never been surpassed. Thirteen of the 15 loans from Japan are from the Sung period, some of the most magnificent pieces belonging to the large and important group of Tz'u-chou ware, a generic name deriving from the town of Tz'u-chou ("Porcelain Prefecture") in Hopei, and applying in general to all northern slip-decorated stoneware.

It is impossible to describe in this brief space the great variety of Sung ceramics, but a word should be said about Ting ware, the beautiful white porcelain of the Sung period. It is most commonly found in the form of bowls and dishes decorated under the cream-white glaze with delicately incised dragons, ducks, fish, flowers or plants. Ting porcelain in this show is highlighted by an extremely rare, thinly potted bowl from the Inoue collection.

## Ming and Polychrome

With the Ming dynasty, the subtle Sung monochromes are almost entirely abandoned in favor of polychromes decorated either with colored glazes or enamels. Another major category of Ming ceramics is the famous blue-and-white porcelain. It was widely exported particularly to Holland, where it gave rise to Delft ware.

The last section of the exhibition is devoted to the porcelains of the Ch'ing dynasty, comprising the well-known reigns of K'ang Hsi (1662-1722), Yung Ch'eng (1723-35) and Ch'ien Lung (1736-96). The enameled *famille verte*, *famille noire* and *famille rose* porcelains, once the rage of collectors, particularly in America, are all represented by important examples, and the visitor who is eager to see the Ch'ing porcelains with brilliant single-color glazes—known by such fanciful names as ox-blood, peachbloom, apple-green or Rose du Barry glaze—will find here all of his favorite colors.

Early Ch'ing porcelains form the climax of China's long and unbroken ceramic history and bear witness to the ultimate refinement of Chinese porcelain. But after the middle of the 18th century Chinese ceramics gradually decline until they are mere shadows of their great forbears.

TOP: Mei P'ing vase, Tz'u-chou ware, "Registered Important Art Object" from Japan. Lent by Tsuneichi Inoue, Tokyo. CENTER: Teapot, Tz'u-chou ware, Sung dynasty. Lent by the Cleveland Museum. BOTTOM: Square vase, painted pottery, Han dynasty. Lent by Howard Hollis.



\*Henry Trubner is curator of Oriental art at the Los Angeles County Museum.

# A DAVID SMITH PROFILE

by Belle Krasne



DAVID SMITH

"If you think you saw David Smith," the big, burly welder-artist's dealer recently observed, "you saw David Smith." An apt description, for Smith is as conspicuous as a Hemingway character at high tea. Temperamentally and physically bullish, alien to the city, he lives on a 100-acre tract of land overlooking Lake George and the Adirondacks in upstate New York. There he hunts, fishes, farms, cooks and brews his own beer. There, too, with an acetylene torch, he makes highly personal, highly abstract sculpture—sculpture the general public doesn't much care for, but then, Smith doesn't much care for the general public. Ask him how he would interpret his work for a layman; he bluntly replies:

"I couldn't explain it to a layman. I wouldn't if I could. The layman's statement is one of prejudice. He doesn't want to know—it's merely conversation or an opening to tell what he doesn't like. The layman likes nothing or he wouldn't be a layman. What does the layman represent or like? Television, movies, radio, Reader's Digest, baseball, etc. How could I deal with him? I have values, standards, truths.

"If a student wants to know, his world is the same as mine, his history and time the same, his subconscious registry the same. Nothing I've seen is closed to him—nothing that represents my influences is beyond his comprehension, provided he likes art. Most laymen are bigots and not students."

## Non-Conformist by Instinct

Outspoken, belligerent, gruff as he is, Smith is a non-conformist by instinct and not by inheritance. Born in 1906 in Decatur, Illinois, the son of strict and pious Methodist parents, he had a regulation Old Testament boyhood—attended church four times on Sunday, minded the taboos against dancing, gambling and drinking, and earned himself a gold watch for not smoking until he was 18. He saw his first pictures in *Vanity Fair* and until 1924 never set eyes on an original.

College was a sometime thing. Smith spent freshman year at Ohio University, then tried Notre Dame but only stayed for two weeks. That year he got his first factory job—as a riveter and occasional spot welder for Studebaker. After another year at George Washington University he made his way to New York and promptly signed up for courses at the Art Students League.

The mid-'20s were the inspirational years of David Smith's life. He studied painting and drawing—first with Richard Lahey, later with John Sloan ("an old fiery revolutionary"), and finally with Jan Matulka, a Munich pupil of Hans Hofmann and a catalyst for Smith and the other "hungry intellectuals" in his class (among them I. Rice Pereira, Burgoyne Diller, Edgar Levy and Lucille Corcos). Matulka introduced Smith to contemporary politics, music, art and literature. Through him, too, Smith developed an interest in texture—an interest which led to the use of elevated surfaces on canvas, then to plywood, then to constructions and finally to sculpture. When Matulka left the League in 1928 and opened a private studio on 14th Street, Smith followed, bringing with him his wife, Dorothy Dehner, whom he had met at the League. During this time he paid his way by taking odd and part-time jobs.

Up until 1931 Smith hadn't tackled sculpture. But late that year he went to the Virgin Islands for nine months, and there he began to work with coral and stone. Then, back in the States, he was ripe for the influence of two pioneer European sculptors, Gargallo and Gonzales. Gargallo's metal sculpture was shown at Brummer's in the early '30s; Gonzales' was illustrated in *Cahiers d'Art*, which Smith "saw." The influence took. Smith soon realized that "art wasn't limited to oil paint." Before that, he explains, "iron had always been a way to make a living." But now

he borrowed a welding set from a garage man and began to experiment with sheet lead, applying methods he had learned as a factory worker.

His first welded metal piece was completed in 1933. He was then a "constructivist in concept," although he didn't understand the difference between the Bauhaus, cubism and de Stijl. "To me it was all contemporary," he explains. But contemporary art, he felt and still feels, is the most important art for a student to know.

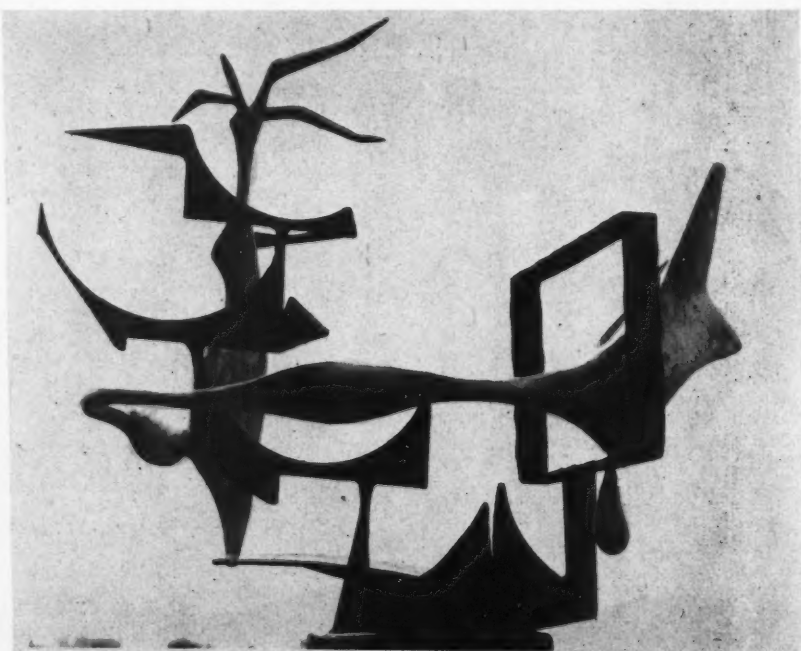
## Talked Himself into a Tenancy

The following year, Smith bought his own welding outfit and used it in his Brooklyn house, much to the chagrin of his landlord because "the place kept catching on fire." Then one day, walking down the pier of State Street, he happened on the Terminal Iron Works, dropped in to see owners Blackburn and Buckhorn, and talked himself into a tenancy which lasted until 1940. The terms were ideal for Smith. "If I had money I paid it; if I didn't, I didn't." And if he didn't, he pitched in by answering the phone, by giving the owners beer, a radio, a razor—whatever he could manage. Gradually he acquired his own machinery, meanwhile learning machining from an employee with whom he played chess, and getting materials from waterfront friends.

When Smith's felicitous arrangement came to an end, he moved to Bolton Landing on Lake George (he had bought the property in 1929). There he designed and built—largely by himself—a trim foam-glass insulated, cinder-block house. Nearby he set up his shop, calling it Terminal Iron Works for reasons of affection and nostalgia, and also for the sake of credit built on the name.

Meanwhile his work proceeded. In the spring of 1937 he had been given his first solo show at Marian Willard's East River Gallery. (He had first shown

DAVID SMITH: *Flight*, 1951



The Art Digest



sculpture—wooden and iron pieces—at Julien Levy's in 1934; and prior to that he had shown paintings at ACA, paintings and drawings at Ferargil.) "In those days" Smith says as he recalls the '30s, "the encouragement of older men was the thing that kept you going." And the going was uniformly "tough"—despite good press notices. Certainly disappointment reached a peak in 1941 when the Medals of Dishonor—a series of large, bas-relief medallions, four years in the making—were shown. Not one sold. But even before that debacle there were few sales. There was a handful of people like George L. K. Morris, to whom Smith made his first sale. (He believes he has sold more to critics and artists than to museums.) And a few pieces went in payment of doctor bills.

Even now Smith is represented in only six U. S. museums. The St. Louis City Art Museum led the way and was followed by the Detroit Institute of Fine Arts, the University of Michigan, the Whitney and the Modern, and, in 1951, the Munson Williams Proctor Institute in Utica.

But the sales record hardly reflects the acceptance. Smith has been represented in most of the big shows. He has also shown abroad—in Honolulu at the time Pearl Harbor was bombed, in Antwerp and Brazil by invitation. And in 1948, on the basis of recommendations, he landed his first teaching job—at Sarah Lawrence College in Bronxville.

If good for his pocketbook, teaching was apparently not good for Smith's psyche. He speaks of it now as "a waste of time." But his real scorn is reserved for the entire subject of art education. "Art isn't taught in schools," he maintains. "It's piddled with a little, but it's not taught." He feels that this is especially true of contemporary art because "you can't grade on contemporary art." And he speaks of a "national conspiracy to ignore the visual response," a conspiracy "propounded by educators so that they can use the same texts without exercising imagination in teaching."

#### Blasting the "Word Mongers"

Words, as Smith regards them, are impediments. "Words are little limited things, but people are afraid to like things without words." And so, he complains, the general public looks at art and says: "If it can't be explained with words, it doesn't exist." But even this can be remedied, he believes, if we "make vision more important in the whole human response—take culture out of the hands of 'word-mongers'."

If he fights the verbal limitation, Smith is just as apt to rant against esthetic rigidity. "I can't draw a line between painting and sculpture," he claims. "I don't observe anybody's rule for the line of demarcation." Thus, sometimes he likes to paint his sculpture—a silvery grey, a gaudy vermilion, whatever concept dictates. Asked why, he confides: "I've always been a painter. Strictly speaking I'm not a sculptor, I'm a constructor." And strictly speaking a Bernini would agree, for Smith doesn't work in the round. Sculpture cannot be conceived in the full round, he insists. Sculpture, he says, is conceived in the image of man. Man has a

[Continued on page 26]

## PRINTS

### Plaudits for Brooklyn

Now in its sixth year, the Brooklyn Museum Print Annual deserves plaudits as one of the most important graphic art exhibitions in the United States. For the present show, on view until May 18, 200 prints in more than 12 media have been installed in Brooklyn's second floor galleries. Reflecting the most positive, progressive contemporary trends in printmaking, the annual represents many indigenous movements.

Selected from over 1,200 entries from 34 states by a jury comprising Karl Kup, print curator at the New York Public Library, Ezio Martinelli, artist, Belle Krasne, editor of the *Digest*, and Una Johnson, print curator at Brooklyn, the show is mainly semi-abstract.

color print—a black and white conception "filled in" with color. These artists have conceived their prints in color. For example, Will Barnet's *Child Alone*, a color litho printed on several stones, establishes a deeply moody, expressive atmosphere by means of both color and dimension. Gabor Peterdi's *Heralds of Awakening*, large etching and engraving, subtly combines vigorous linear configurations with tonal planes. A large woodcut of some 14 colors, *The Shoemaker* by Adja Yunkers indicates profound concern with complex imagery. Subtle use of the medium (Yunkers does not rely on the texture of the block alone) and a highly organized creation of spatial relations typify the work.

Other award winners—John Livingston Ihle, Walter Rogalski, Sue Rovel-



HARRY BRORBY: *The Cornfield*

Summing up the characteristics of the show in the Brooklyn Museum's April Bulletin, Una Johnson makes three major points. First, that the prominence of color prints, especially in woodcuts and lithos, attests to an overwhelming preoccupation with color—neglected since the 1890's in Paris. Second, that modern prints are no longer small illustrations but take their place on the wall with paintings. Finally, that today's artists are less concerned with a stated theme and more preoccupied with subjective, introspective ideas or moods.

Perhaps the most important point brought out in this show is that the contemporary printmaker regards his work as important and functional as easel painting. As a result, the tendency to rely on technical novelty or virtuosity seems to be disappearing. These artists work seriously in graphic terms to express involved reactions to the contemporary climate.

To verify this, one need only examine the 13 purchase award prints. Of these, at least three are large, complex color prints. But not the old kind of

stad, Leonard Edmondson, Arnold Abramson, Robert Conover, Danny Pierce and J. L. Steg—all demonstrate superior technical achievement and freshness of concept.

A number of less frequent exhibitors, and a number of newcomers make distinctive contributions to this show. Notable in this group are Vera Berdich, Glenn Chamberlain, Leon Goldin, Bud Griffith, Terry Haass, Stanley Hebel, Harry Hoehn, Robert Huck, Ted Kurahara, Gabriel Laderman, Samuel Maitlin, George Peter, Orrel P. Reed, Joyce Schlesinger, Saunders Schultz, Vera Shapiro, and Jack O. Smith.

—DORE ASHTON.

### Serigrapher's Annual

The 13th Annual Exhibition of the National Serigraph Society, on view at Serigraph Galleries until May 5, consists of prints by 60 Americans and seven Europeans. It is a show in which the many technical possibilities of the medium are suggested if not always realized. There are prints which look like lithographs, like woodcuts and—more often than not—like serigraphs.



Some rather superficial conceptions lean heavily on other media—but that is usually the case with a new medium.

The show's judges (Dore Ashton of *ART DIGEST*, Richard Brown of the Frick Collection, artist Jimmy Ernst, and William Lieberman of the Modern) were able to award three prizes and seven honorable mentions. (For the complete list of prizes, see page 30.)

First and second prizes went to Dorothy Bowman and Howard Bradford, both Californians. Miss Bowman's *Leaf Movement* looks like a bowl of miniature fir trees seen dimly in the night and does indeed suggest the secret, silent movements of nature. Howard Bradford's rooster, also in the night, seems to be bursting into orange flames. Mary Van Blarcom's Picassoid bull resembles a multicolor crayon drawing with vigorous outlines cutting across a variety of texture. In Nancy Ranson's *Dunes* the luxuriant vegetation of a tropical island is suggested with undulating masses of fresh greyed greens. Glen Alps subdivides a mountainous landscape into flat areas of somber color bounded by rhythmic black lines. Sylvia Wald's very effective *Wave* may be a pattern of sloughed or reticulated gelatin, printed in delicate yellows and greys, with areas of black cutting in here and there.

Also noted were Edward Landon's grotesque *Troll*—like an angry mouse standing up to fight—and Doris Meltzer's *Interior*, an unusually sketchy, insouciant use of the medium. Among the better European contributions is a bleak, northern expressionist landscape by Norway's E. Merton. And from Sweden comes Ole Berg's *Abstraction with Pink*—an airy arrangement of lines and ovals, and one of the few pure abstractions in a show that is romantic expressionist for the most part.

—JAMES FITZSIMMONS.

## PRINT NOTES

**Detroit Institute of Arts:** In "Five Centuries of Fine Prints," the Detroit Institute of Arts exhibits over 50 old master prints from the Yale University Collection. On view to April 13, the show includes graphics by Goya, Blake, Delacroix, Whistler, Pollaiuolo, Schongauer and Rembrandt.

**Truman Gallery, New York:** An exhibition of Rouault's graphic art is on view at the Truman Gallery, 33 E. 59th Street, New York, to April 12. The show includes the complete signed edition of "The Reincarnation of Père Ubu," and several important series of etchings, aquatints and lithographs.

**Lugano, Switzerland:** With the aim of bringing public attention to contemporary graphic art, the Swiss government is sponsoring the Second International Exposition of Drawings and Prints. The show will be held at the Villa Ciani, Lugano, April 10 to June 2. Four artists from each country have been invited to show by an international committee. U.S. printmakers selected are Karl Schrag, Louis Schanker, Armin Landeck and Adolph Dehn. A first-hand review of the exhibition by an American correspondent will appear in the May 1 issue of the *DIGEST*.

# COAST-TO-COAST

## PHILADELPHIA

by Dorothy Drummond

**PHILADELPHIA:** If one may judge by the Annual (all media) of the Fellowship of The Pennsylvania Academy of the Fine Arts—the P. A. F. A.'s alumni association—that organization is in a healthy state of flux.

About half the contributions follow a precedent set several years ago when each entrant was requested to write on his submission blank his own analysis of his thinking and technical approach. Results are interesting. For instance, Amelie Zell Felton, sculptor and dancer, combines both in a lithe semi-abstract figure that follows amazingly the movement and line of her own body as

of Fine Arts is larger but somehow less impressive this year. If its contents were boiled down to memorable entries, prize awards would fare badly (see page 30). Apparently the jury climbed on the abstract band wagon even though abstractions in the show are neither well organized nor original.

Strongest of the works honored by the jury is Miriam Melnicoff's portrait sketch, *Elaine*, which won first prize in the print and drawing category. *Acrobats* by Jean Urich, first prize winner for sculpture, is experimentally provocative in its use of malleable alloy.

At the Pennsylvania Academy of the Fine Arts a one-man show of paintings and sculpture by Raphael Sabatini, and a dignified memorial exhibition of paint-



JACK BOOKBINDER: *Wear, Tear and Tar Pot*

seen in an accompanying photograph of her dance. Samuel Freid, painter, flanks his abstract canvas, *Concert at Sorrento*, a study in high-keyed color swirls, with several jottings made as notes for the final improvisation.

The annual ranges from realism old and new (Alice Kent Stoddard's liquid light blue *Heavy Surf* or Charles Vinson's still-life) to an abstract conception of *Nets* by Julian Levi, one of the few exhibitors not resident in the area.

Francis Speight's *Ruins along the Schuylkill*, with subtle sunflashes on trees and hilltop, and Walter E. Baum's composite landscape built from impressions of Allentown, Manayunk and New England, are among the most effective of the imaginative landscapes. Also outstanding is Jack Bookbinder's seashore organization, *Wear, Tear and Tar Pot*, which split the \$100 Harrison Morris Prize with Ralph Taylor's blue-green nocturne, *City Center* (other awards on page 30).

Although sculpture, as usual, is sparse, it includes two sensitive character studies—a little girl's head, *Stacy*, by Leona Braverman, and *My Friend Helen* by Rosa Lichten.

The Sixth Annual Exhibition by the Alumni of the Stella Elkins Tyler School

ings by Joseph T. Pearson, Jr., seem to come from two different worlds. Pearson, for years an instructor at the P. A. F. A., died in 1951 at the age of 75. His training included work in oil under William Chase and J. Alden Weir, painters whose influence is strong especially in the early portraits. Equally dominant is a flatly decorative, mural-esque quality of design. The tone of the entire memorial exhibition is that of pre-World War I, when life was safe, comfortable and well regulated.

Sabatini, on the other hand, reflects the agitation of the present in an art as lively and vibrant as that of Pearson is studied and passive.

## CHICAGO

by C. J. Bulliet

**CHICAGO:** Paintings of nuns and convent life in California, Mexico and her native Italy by Anita Venier Alexander dominate her first Chicago show in 15 years. The show is at the Main Street galleries. The artist is the wife of psychoanalyst Dr. Franz Alexander, personal friend and favored disciple of Sigmund Freud.

Mrs. Alexander came to Chicago in 1929, fresh from a triumph in Berlin

in 1927 when Max Liebermann, aged dean of German artists, awarded her the capital prize for her *Convent Room* in a nation-wide exhibition at the Kaiser Friedrich Museum. She was received warmly in Chicago art circles.

Liebermann was unaware, when he selected *Convent Room* for the award, of the artist's identity, even her sex. She had signed her picture, as she still does, only with her initials, "A. V. A." When he was confronted by a yellow-haired young woman, he was both surprised and amused. From that moment they became fast friends until his death early during the dictatorship of Hitler.

Among the most significant of her paintings in her new Chicago show are *Convent Cell—Mexico*, *Empty Chair* beside a convent door, *Arches-Venice* (a recollection of her native Italy, and associated with convent architecture of both California and Mexico), and two grim surrealist studies done since she returned a few months ago to Chicago from her other home in California.

It was as a novice in a convent for girls of her station in life in her native Venice that Anita Venier, descendant of the last Doge of Venice, received her first art training at 13 under the tutelage of the Baroness Spaun, Mother Superior. For three years she painted the convent cells, the nuns she liked and the holy images in niches. That training stayed with her.

In the spirit of the Easter season, in addition to Mrs. Alexander's show of convents and nuns, is the exhibition at the Newman Brown galleries of the work of John Foote, Jr., young artist from Champaign, Ill., making his second annual Chicago appearance. *Pieta* is a picture of heroic size, combining the earthiness of suffering humanity with the spirituality of the theme, as has become a contemporary habit in America as well as Europe. Two *Great Beasts* are Foote's interpretations of St. John's vision on Patmos.

Annual spring exhibition by the All-Illinois Society of the Fine Arts, a statewide conservative group, starts April 6 in the corridor galleries of the Conrad Hilton hotel, formerly the Stevens. This is the largest local annual now being staged in Chicago.

Forty-first annual exhibition of the Chicago Society of Etchers at Findlay's, coupled with its 15th annual miniature exhibition, offers little that is unfamiliar in either technique or subject matter. Prizes were awarded, in this order, to Gene Kloss, George Jo Mess, Reynold Weidenaar and Leon R. Pescheret.

## LOS ANGELES

by Arthur Millier

LOS ANGELES: Paris set George and Ira Gershwin, first to buying paintings, and later to painting and drawing their own. Now, in the tower of City Hall until April 18, the public can gauge both the taste and the artistic talents of the late composer and his surviving lyric-writer brother. The collection is lent by Mr. and Mrs. Ira Gershwin.

The Gershwin taste was for the kind of paintings good artists choose. Two of three Rouaults have the extra rich pigmentation which is that artist's hallmark. There is one of those really melt-



LORSER FEITELSON: *Magical Space Form*

ing Soutine pictures of a young girl. Tour de force of the show is Siqueiros' immense painting of Gershwin playing in a packed concert hall.

Gershwin's portraits of Arnold Schoenberg and of himself are acutely drawn and broodingly colored. Ira shows a humorous picture of himself painting.

While the Chinese ceramics exhibition at Los Angeles County Museum stresses great artistic masterpieces of clay craft (see page 11), Scripps College is presenting (until May 15) contemporary California pottery made for use today. Richard Petterson, active ceramist and head of that college's ceramics department, assembled such things as stoneware casseroles that stack well, pitchers that pour right, non-dribbling cups, a stoneware electric stove and covered dishes with latch-on lids that fit inside pressure

ROBERT VICKREY: *The Window*



cookers. These and many other pieces, as well as some which are primarily decorative, were made by artist-potters who are trying hard to correct the impractical character too often found in pottery which is meant to function as well as to please the eye.

Last month saw two large exhibitions of painting and sculpture by Southern Californians. At San Bernardino's National Orange Show a juried, purchase prize exhibition in that annual exposition's art building was described by Juror F. Tolles Chamberlin as "an excellent cross section of the trend of art" here. Purchase prizes for oils, watercolor and sculpture totaling \$600 went to Bern Gittleman, T. John Cristo and John Edward Svenson. There were cash awards, too.

The other big show (192 oils, watercolors, miniatures and sculptures) was the California Art Club's annual in the Greek Theater, Griffith Park. This was an all-conservative display. Such veterans as Chamberlin, James Swinerton, Nicolai Fechin, Will Foster, Penrhyn Stanlaws and Paul Lauritz showed some of the best paintings.

Seven young sculptors were chosen by Merrell Gage, sculptor himself and head of the University of Southern California's sculpture department, to exhibit at the Los Angeles Art Association to April 2. They are Ina de Can, whose *Nubian Goat* is a charming piece carved in alabaster, Alice Johnnessan, Bob Myers, John Morrison, John O'Hare, Robert Ortlieb and Stephen Zakian. All, like Gage, work in the solid-form tradition, all appear talented

## More Florida Bounty

Some 1,100 artists from every state in America and from 20 foreign countries competed for cash awards amounting to \$3,000 in the recent Florida International Art Exhibition, sponsored by Florida Southern College. Though non-juried on the entry level, the competitive exhibition was designed to represent today's best work in all media.

To determine prizewinners in the show, a jury of awards comprising 39 artists was assembled. Jurors included Henry Gasser, Frederic Whitaker, Revington Arthur, Edwin Lewandowski, Hilton Leech, Emlen Etting, Simon Lissim, Nell Choate and Saul Raskin.

Top prize in the show—a \$350 purchase prize—went to Robert Vickrey of New York for *The Window*. Another of the show's major prizes—a full \$960 scholarship to Florida Southern—went to Lee Conley Fischer, who recently left Atlanta Art Institute for the Navy. For a complete list of awards—including purchase awards in all mediums and Grumbacher materials awards—see page 31.

## Pioneer in California

Lorser Feitelson, one of California's pioneer abstract artists, is the subject of an exhibition currently installed in five galleries of the Pasadena Art Institute. On view through April, this show—Feitelson's first retrospective in over 10 years—traces the artist's development from earlier cubist phases through recent non-objective studies.

Considered one of California's most influential painters, Feitelson, together



with Knud Merrild and S. Macdonald Wright, systematically explored contemporary idioms. His paintings of the '30s, according to the institute, were characterized "by a sweeping, liquid stroke, somber tonality and the dramatic manipulation of space." Works of the '40s utilized "taut, abstract forms swelling and soaring in a mysterious, deep space."

Focus in this exhibition is on the paintings of 1951-1952: the *Magical Space Forms*. "In these last, vast, severe canvases," the institute comments, "space becomes an intellectual rather than a pictorial affair, created by flat

visited Santa Barbara painter Francesco Di Cocco at the foundation. He said he felt ill and asked to rest. When found a short time later, he had died of a coronary thrombosis.

Bear is best known to American artists—he was a painter himself—for his warm espousal of their cause. He had good taste in all branches and periods of art, but he believed we should espouse our own. The Denver Museum's collection is rich in American works secured while he directed that institution. When he left it for Santa Barbara his opening event was a distinguished survey of American painting.

A Donald Bear Memorial Fund Committee, formed here, aims to raise \$10,000, using the interest to purchase American art for the Santa Barbara Museum. Members are Dalzell Hatfield, Miss Freda Klapp, Rico Lebrun, Wright Ludington and Kenneth Ross, secretary. The committee's address is Box 2403, Main Postoffice, Los Angeles 53.—A. M.

## Illuminating

The art of book illumination as it flourished from the 13th to 16th centuries in the Low Countries is the theme of an exhibition current at the Walters Art Gallery in Baltimore to April 26. Selected from the Walters' rich collection of manuscripts, some 60 books—produced largely in Flanders—reveal developments in the book-painting art of Holland, Belgium and northeastern France.

Beginning with the earliest Flemish painting—decorative "drolleries" in the margin of 13th-century manuscripts—the exhibition follows chronologically to the great period in the late 14th century. During this era the Royal French dukes of Berry and Burgundy began to patronize artists. Results of royal interest are evidenced here in a book from the atelier of the Limbourg brothers of about 1415; several manuscripts reflecting Van Eyck compositions ranging from 1430-1450; and a Book of Hours by a follower of Roger van der Weyden.

Of particular interest, according to Dorothy Miner, Keeper of Manuscripts at Walters, are works from the school of book-painting which arose in Utrecht from around 1400 to 1440. This Utrecht painting style, observes Miss Miner, was less elegant than the French, more spiritual than the Flemish, and remarkable for its precocious concentration on "painterly" techniques. An example of the Utrecht school in the show is a religious treatise dated 1404, written for Albert, Duke of Bavaria, by his personal chaplain, Dirc van Delf.

## Men at Work in Denver

The story of man at work—told by pictures, tools, and sculptures from 25,000 B.C. to the present—is the theme of the annual spring study project developed by the Denver Art Museum in conjunction with Denver public schools. On view at the museum through April, the exhibition tells the story of human work through the visual arts.

Incorporated into Denver's school study program, the show will be attended by several thousand children on "in-school" gallery tours. They will see such things as a Léger painting describing steel construction; Winslow Homer's image of mariners working a chronometer; William Sidney Mount's 19th-century portrait of a painter at work; and a seventh-century Assyrian bas-relief depicting cavalymen in action.

Loans to the exhibition were supplied by museums, dealers, business enterprises and private collectors from coast to coast.

## COAST-TO-COAST NOTES

**Newark Museum:** The first major exhibition of work by New Jersey artists, on view at the Newark Museum through April, comprises 191 works selected



SIMON BENING: *Scenes from Life of Christ*

areas of brilliant color. . . Elements of design recede, vibrate, project."

Along with the extra-sized canvases, the institute shows two galleries of drawings—some in the manner of Rubens or Pontormo, and some sketches for the large paintings.

## Donald Bear, 47, Dies

LOS ANGELES: Donald Bear, 47, director of the Santa Barbara Museum of Art since its founding in 1940, died suddenly on March 16 at the Huntington Hartford Foundation near Los Angeles. Driving back from La Jolla, where he had lectured at the Art Center, Bear

He was assistant director of the American Art Today exhibition at the New York World's Fair, and consultant in the formation of the Encyclopedia Britannica collection, for which he wrote the book.

Bear wrote extensively upon art for newspapers and magazines, talked about it on radio and was a frequent lecturer. He had both the confidence and affection of artists and collectors.

He leaves his widow, Mrs. Esther Bear; two daughters, Donna and Greta, all of Santa Barbara, and his father, Harry Bear of Denver. He was buried in Santa Barbara.



from 900 entries by Lloyd Goodrich, associate director of the Whitney Museum, and Peppino Mangravite, head of Columbia University's School of Painting and Sculpture. In addition to jury-selected artists, seven prominent New Jersey artists—Ben Shahn, Lee Gatch, Joe Jones, John Marin, B. J. O. Nordfeldt, Wesley Lea, and Edward John Stevens—are exhibiting by invitation. For a complete list of purchase awards see page 30.

**Baltimore Museum:** Plying the middle channel between conservative and abstract art, the Maryland and Washington, D. C. Artists' 20th Annual, on view at the Baltimore Museum April 6 to 27, comprises 140 works.

Juried by John I. H. Baur, of the Brooklyn Museum, Robert Gwathmey, painter, and Minna Harkavy, sculptor, the show—one of Baltimore's largest local exhibitions—contains fewer non-objective paintings than expected.

Top award went to John Chapman Lewis for a painting described by the museum as a "dramatic but controlled composition—a happy balance between representational and the abstract." Other prizes were awarded to Herman Maril, Reuben Kramer, Jack Perlmutter, Eve Silverman, Elaine H. O'Neal and Stanley Jacobson.

**Florida State University:** Five days of intensive study are planned for the Florida State University Fifth Annual Art Seminar to be held at the Ringling Museum in Sarasota April 6 to 10. This year the conference theme is Art and Society—Four Great Periods of Modern Life. Among speakers are Andrew C. Ritchie of the Museum of Modern Art, Lester D. Longman, head of the art department at Iowa State University, and Grose Evans, docent of the National Gallery of Art.

**Peoria, Illinois:** Sponsored by Bradley University, a regional competition for the best art produced within 100 miles of Peoria, Illinois, resulted in a selection of 35 paintings from among 200 submitted. The show was selected by James Lechay, associate professor of art at the University of Iowa. For a list of prizes, see page 30.

**Boston Museum of Fine Arts:** Watercolors by New England artists will be on view at the Boston Museum of Fine Arts April 9 to May 1 in the Boston Society of Water Color Painters 63rd Annual Exhibition. More than 40 members of the society and eight invited guests will be represented.

**Worcester Art Museum:** Massachusetts art museums and the Massachusetts Association of Handicraft Groups will collaborate in organizing an annual series of exhibitions titled "Massachusetts Crafts of Today." The first show will be held at the Worcester Museum, April 5 to May 11.

**American Federation of Arts:** The 43-year-old American Federation of Arts, until now located in Washington, D. C., recently moved to new headquarters at 1083 Fifth Avenue in New York City.

## NEW YORK

### Felicitous Feininger

Celebrating the recent 80th birthday of Lyonel Feininger, Curt Valentin Gallery is honoring the artist with an exhibition of 48 of his paintings and drawings dating from 1909 to the present. The show is on view until April 12.

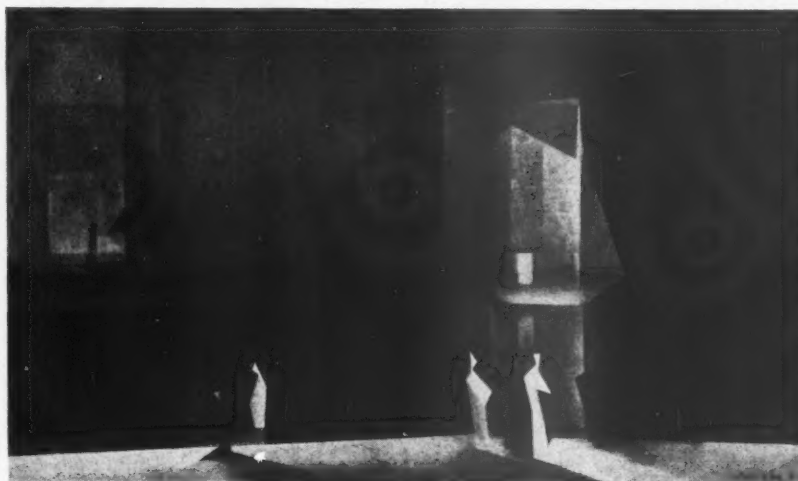
In many of Feininger's earlier paintings, the influence of French cubism is apparent, an influence which he underwent with members of the Blue Rider group, but which he interpreted with a note of warmth lacking in the cerebral original. But it is a romantic undertone that persists throughout his paintings, an undertone particularly evidenced in his choice of gothic themes and in his idyllic renderings of seascapes. Even the solidity of the architectonic *Tower Gate Hill* (1925)—with its dynamic tensions produced by contrasts of upspringing verticals and slanting diagonals—sug-

cate linear patterns—illustrate strikingly Feininger's ability to create an ethereal world through space-creating that stabilizes and upholds it. It is impossible to comment on all the paintings shown, but it is interesting to note that one of the recent works seems to be an experimental return to flat, analytical cubism. That phase, however, is offset by the more familiar quality of another recent painting, *Lunar Web*, in which the pale glow of the moon is reflected in the sea and opposed by dark foreground masses caught up into a nexus of white lines.

—MARGARET BREUNING.

### Roman Candle

In the two years since his last New York show, Afro has made extraordinary progress. Then he was one of several talented younger Italians. Now, with paintings on display until April 12



LYONEL FEININGER: *Blue Marine*, 1924

gests this romantic note. It seems to intimate a symbolic struggle of earth-bound masses in aspiration to the sky, a symbolism that relates to humanity.

The fact that Feininger was a composer of music and was absorbed in music is frequently felt in the contrapuntal design of his canvases. His forms answer one another in definite orchestration. Thus in *Yellow Village Church* (1937) the interplay of forms and colors resembles the polyphonic harmonies of early German music.

Viewing this large exhibition in chronological sequence, one understands Feininger's gradual conviction that light and shadow were as essential as solid forms in pictorial organization. The immanence of light throughout his canvases precludes emptiness anywhere.

Ships are a favored theme in Feininger's paintings, sharing the sea and sky and catching dissolving patterns of radiance on their sails. Since in his mature work there is no distinction in substance between the immaterial planes of light and those of solid objects, there is an intensity of imaginative effect in his scenes that surpasses any description of reality.

The watercolors—their melting hues and transparent substances cut by deli-

ate the Catherine Viviano Gallery, he gives promise of becoming a major artist. Perhaps he already is that, for at least three of these paintings are major works.

Going back to Afro's earlier paintings one finds single, relatively uncomplicated images silhouetted against solid-color backdrops. The next stage shows more overall planning and an increased integration of image and background. As foreground forms and colors are blended with those in back, there is a marked stepping up of movement and tension—both lateral and in depth. Accompanying this new dynamism is a more monumental kind of thinking, and a use of larger, rounder forms. One has a feeling of space—of towering, rambling buildings, of urban cliffs and canyons. Dark lines—clustered, straggling, or swinging across the picture plane—define receding arches, casements and stairs. The lines are drawn across interweaving panes of dim, misty color—color as subtle and discreet as Braque's at times, though very different. (Afro's colors are greys and reds or dull greens, blue greys and lavenders).

These new paintings seem to afford glimpses beneath the surface of things



AFRO: *Giardino d'Infanzia*

into a secret, intensely quiet world—like the worlds of Klee and Feininger, close at hand but usually undetected. Some have musical titles; many have a musical feeling.

It is in his large canvases that Afro really lets go. Spacious backgrounds are laid out with a few broad areas of color arranged at right angles or diagonally. Over these, smaller patches of color are laid—jostling rectangles and anatomical shapes—with straggling lines loosely tying everything together. In these paintings Afro draws close to Gorky and Matta, but he is less sensual, more geometric; and where Gorky and Matta often spread clusters of color and line across relatively simple backgrounds, Afro's backgrounds are complexly organized.

The somber, richly colored *Cronaca Nera*—with its long, horizontal layers and its details which resemble cracks on a wall—may have been suggested by the catacombs and their grisly story. A garden seen from a great height, so that details are lost and only plots of color remain, would resemble *Giardino d'Infanzia*. But this is a poet's childhood garden, a catalogue of colors, shadows, mysterious shapes and children's games—a garden of memories.

Afro's steady, rapid growth would seem to justify high expectations indeed.—JAMES FITZSIMMONS.

### Illusions of Simplicity

Two of Robert Motherwell's best paintings may be seen at the Kootz Gallery, where his latest work remains on exhibition till April 19. Boldness, a dramatically decorative quality, unusual color, and a more frequent use of identifiable shapes—these are a few immediate impressions.

It is especially in the black wash drawings that images are easily identi-

fied by their contours. Seven-branched candelabra and birds' heads are some of Motherwell's subjects. Ornamental motifs, they resemble stencils or silhouettes made by surrounding a white shape—bare paper—with a solid wash of inky black. Matisse's *découpages* and his bold use of black and white may have inspired this work. Effective though it is, the conception remains a tour de force.

The oils fall into two groups and would make splendid murals. There are symbolic Spanish impressions—for Motherwell Spain is a land of black and white—which might be enormously enlarged details from iron grill-work. Here broad black verticals, with large black ovals or diamonds suspended between, are brushed on fields of chalk white. What these paintings mean may arouse endless—and irrelevant—discussion. What they do is another matter. They provide a spectacle, a sensation of stark simplicity. In addition, when the adjustment of forms is just right, they have a hypnotic quality—but the adjustment must be exact to avoid a merely static effect, and in this Motherwell is not invariably successful. There is of course a historic precedent for the work: the artist's Irish, Celtic and Druidic ancestors knew a thing or two about similar large magical forms.

But *Wall Painting No. 3* and *Ile de France (France)* are the show's major works. Here the black and white Spanish motifs alternate with rectangles and clover leaf shapes in ocher, chartreuse and purple. These paintings have the simplicity if not the starkness of the Spanish impressions, but now it is a more complex kind of simplicity, an illusion of simplicity, and the experience the paintings afford is greatly enriched by Motherwell's superbly tasteful use of color. It is a restrained yet

sonorous kind of color, cunningly disposed so that the various parts of the painting seem to echo each other. It provides a sort of visual equivalent for the antiphonal music some of the baroque composers wrote for brass choirs.

—JAMES FITZSIMMONS.

### Cézanne at the Met

One of the most important international loan exhibitions of work by Paul Cézanne, 19th-century "father of modern art," opens April 4 at the Metropolitan Museum of Art. Comprising 125 paintings and drawings, the show opened last month at the Chicago Art Institute, and will be on view at the Met through May 18. During the showing, the museum will be open two evenings a week—Wednesday to 9 P.M. and Sundays to 7 P.M.

Events in conjunction with the Cézanne exhibition include a scientific comparison of paintings by Cézanne with those of Van Gogh and Renoir; an exhibition of about 100 prints and watercolors by Cézanne's contemporaries; and Sunday lectures on Cézanne's art.

### NEW YORK NOTES

An exhibition of Chinese art of the Late Eastern Chou period (650-220 B.C.) is on view through May 7 at China House, 125 East 65th Street. Sponsored by the Chinese Art Society of America, the show includes ceremonial vessels, bronze, jade, lacquer and gold objects, sculptures and decorative finials. According to the Society, late Chou is an age contemporary with the great periods of Greek and early Roman art, and it determines the direction of art for the Far Eastern world as Greece and Rome did for the West.

\* \* \*

Paintings and sculpture by seven Artists Equity members are on view to April 10 at Arthur Brown & Bro. Gallery, 2 West 46th Street. Artists represented are Helaine Blum, Xavier Barile, Mariane Feldman, Grace Greenwood, Laura Trevitte Horn, Rita Leff, and Mark Samenfeld.

\* \* \*

A new technique, "Inlonée," is used to interpret nature and the primitive arts in an exhibition on view at the Museum of Natural History through April 6. Developed by Dr. A. Winogradow, "Inlonée" is a process related to cloisonné. It utilizes organic compounds—high polymers—which, when worked into art objects, produce a durable, light-reflective surface.

\* \* \*

The Stephen Lion Gallery for Art in Advertising, 145 East 52nd Street, a new gallery devoted to work by artists specializing in industry, will open April 14 with an exhibition of paintings by the Swiss artist, Hans Erni. On view to May 14, the show brings some 25 of Erni's paintings to New York for the first time.

\* \* \*

An exhibition of paintings, watercolors and sculptures by members of the League of Present Day Artists—known at its birth 13 years ago as the "bomb-shell group"—will be on view to April 26 at the Guild Theatre, ANTA Playhouse, 245 West 52nd Street. Themes for the works exhibited are taken from show business.

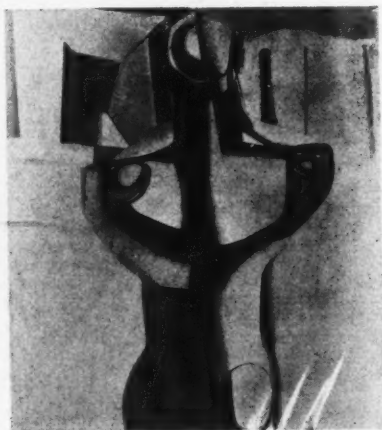


## FIFTY-SEVENTH STREET IN REVIEW

**J. M. HANSON:** Inspired by the deserts and the nomadic Indians of the Southwest, Hanson has produced a group of semi-abstract paintings of marked distinction. An Englishman, an associate professor at Cornell, and an artist of impeccable classic taste, he has captured the flavor of these vast, silent, ancient lands—and he has done it with a minimum of description.

Hanson's method is to isolate, essentialize and redistribute the natural characteristics of the region. Cacti, mesas, organ-pipe cliffs and curiously voluptuous hills are reduced to their prismic or linear elements, suffused with hot-colored light, and spaciouly disposed on a neutral ground. Neither forms nor colors are strictly those of the desert: they are a painter's equivalents, a poet's metaphors. These paintings are in fact poetic without ever being "literary."

The people in these paintings—Navajos in ceremonial dances, figures emerging from rock, and wanderers in the desert—are strictly formalized too.



J. M. HANSON: *Echoes*

The lines of their bodies—tubular as if wrapped in clinging blankets, muscular and strongly sexed—are complementary to those of the land, for Hanson's is a unifying vision, mystical and highly disciplined. (Passedoit, to Apr. 5.)—J. F.

**BERNARD BUFFET:** A retrospective showing of paintings by this young French artist confirms an impression gained by his 1951 exhibition at Kleemann Gallery. It is an impression of almost unrelieved pallor and reticence of statement. While in some of the recent canvases this note of grim austerity is sustained, in others there are touches of color.

Buffet's geometrical designs are simplified to the nth degree. If he feels, as we are given to understand, that most paintings are too cluttered, he has avoided that pitfall. Many of his figures have a gothic suggestion in their bodily angularities and yet their effect is thoroughly contemporary.

Buffet is particularly successful in harmonizing the flat planes of his canvases with comparatively restricted

subjects of solid form so that spaces have a finely adjusted relevance to these forms. And in all of the designs, linear pattern is an essential. (Knoedler, to Apr. 19.)—M. B.

**ELIZABETH SPARHAWK-JONES:** A colorist, anatomist and draftsman of marked refinement and sophistication, this painter goes her own way, ignoring the concepts with which most contemporary artists are concerned.

In her paintings—dimly shimmering watercolors loosely brushed on canvas—the artist depicts women and children in situations which she invests with a quality of dream and a kind of irony, bitter-sweet and characteristically feminine. Europa rides her great white bull over a heaving ocean. Leda has swan-trouble, in Corot colors. A man and woman, their clothes billowing in the night wind, work feverishly over a ball of white fire—it is the moon, and they are burying it.

One of the most effective paintings here is a blur of light and bare flesh—rather like a photograph that "moved"—in which a girl convulsively tries to cover herself from eyes ogling her in the darkness. (Rehn, to Apr. 19.)—J. F.

**CONTEMPORARY GROUP:** In this show of recent paintings by the artists affiliated with the gallery, an outstanding item is Guy Pene DuBois' *The Tricorne Hat*. The plasticity of the figure's modeling, its refinement of color and contour and its eloquence of reticent gesture all contribute to its distinctive effect. *Sidewalk Artist* by Iver Rose shows a lad crouching down, almost enmeshed in a brilliant red coat yet given complete suggestion of bodily gesture. Louis di Valentin's witty, semi-abstract *Wind Instruments* embodies a sharp linear pattern cutting through planes of color that both conceal and reveal the figures of the musicians.

Commendation also must be given to Jerry Farnsworth's *Jane*; to Randall

Davey's *Jockey's Girl*, an elaborate design fully realized; and to Helen Sawyer's *Fishermen's Wives*. Sidney Laufman's figure piece, *Aquarium*, induces one to hope that he will return to his métier of landscape.

A nostalgic *Victorian Evening* by Hobson Pittman displays his gift for interspersing design structure with areas of melting color and for creating immeasurable, evanescent horizons. Benjamin Kopman's *Before the Storm*, although carried out with confused slashing brushwork, conveys intensity of emotional effect. (Milch, to Apr. 15.)

—M. B.

**VICTOR CANDELL:** Sixteen semi-abstract oils—outdoor impressions for the most part—make up Candell's current show.

The degree of abstraction in his paintings varies considerably, and so do the influences. One has the impression of a sort of fusion of Stella and Matta, with Candell gradually working toward something of his own. In *Morning in the Studio* a rectilinear design is built with arches, windows, an easel, and beams of refracted light—clear yellow light flooding a cool grey-blue room. The elements here and in several other paintings are immediately recognizable. But in *Magister* there is a blurred rhythmic jumble of overlapping filmy shapes, from which a large, white, strangely vegetable form thrusts itself. This, the artist's most abstract painting, is also his most personal and complex.

There is a good deal of vigor to Candell's brushwork and knowledge in his organization of space, but color is his strongest point—closely harmonized blues and lavenders, tasteful color fugues. (Grand Central Moderns, to Apr. 12.)—J. F.

**NEW TALENT:** Eighteen works by nine artists, all of whom were represented in the 1951 Whitney Annual, make up a show of more than average interest. Richard Koppé, who teaches at Chi-

VICTOR CANDELL: *Magister*







IRVING MARANTZ: *The Aesthete*



SAMUEL ADLER: *Sad Clown*

ago's Institute of Design, shows himself to be a highly sophisticated and disciplined painter. In his handsome *Birds of a Feather*, shapes like folded paper birds dip and glide across a background of umber and ocher rectangles.

Robert Greco's grisaille *Out of the Night* is unusually evocative. It might be a vision of a fairy tale castle—one of those which tower above the Rhine—exploding in clouds of black smoke and mist. Some paintings call for serene contemplation; this one demands imaginative participation by the spectator.

William Millarc shows what might be the interior of a building constructed of huge, strongly colored glass blocks, or else the walls and long corridors of a giant crystal.

In *Thoughts of Ancient Music*, Esphyr Slobodkina composes with flat arabesque shapes—like paper cutouts suggested by musical instruments—which she paints most discreetly in umbers, lavenders and greys.

Others represented include Louis Bunce, Jan Gelb, Martha Visser 't Hooft, David Shapiro and—less effectively—Tom Cavanaugh. (Heller, to April 12.)—J. F.

**SAMUEL ADLER:** Oils and caseins by this artist are mainly designs of flat tangential planes, from which—usually with imprecision—figures and objects of symbolical suggestion emerge. Many of the canvases are overlaid with a heavy, reticulated pattern of black bars. Yet they do not suggest stained glass, for the hues appearing through these interstitial barriers are muted and have none of the flaming radiance associated with stained glass.

Although Adler's work is generally carried out in muted tones, in some of his canvases clear, bright colors are effectively used, the prevailing note sharply challenged by incidences of contrasting hue. This method is exemplified in *Boy with Apple*, its all-over vividness of greens struck out by a brilliant, red apple.

The caseins are executed in designs similar to those of the canvases. One of the striking paintings in casein and oil is *Sad Clown*, its powerful effect gained through trenchant linear distortion of the features. (Borgenicht, to Apr. 15.)—M. B.

**IRVING MARANTZ:** An expressionist, sometimes close to Kokoschka and sometimes to Weber, Irving Marantz, winner of a Pepsi-Cola award in 1948, looks at the city and its people with a remorseless, poetic eye. He strips away the surface of things and reveals the harsh, even sordid, mystery beneath. He might be a social realist, a painter of the life of the common man, were it not for this poetic quality, this morning-after nostalgia, and an occasional surrealist twist.

In *Sideshow* children play on one of New York's dead-end streets, unmindful of the figures which swing and fall through the air beyond and above them. In *Bejewelled Atmosphere* a sort of faded, sensual glamor is evoked. Two girls in their slips wait in an ornate, dimly lit room. One, sprawled on the bed, kills time with a mirror; the other sits and stares into space. And in *The Aesthete* a middle-aged man with a ravaged face and tragic eyes—could he be a retired art critic?—holds a rose in one hand and paper doll cutouts in the other. This seedy romantic flavor pervades all of Marantz' more personal work. It is a quality familiar to readers of Tennessee Williams. (Babcock, to Apr. 12.)—J. F.

**MEMBER-GUEST PORTRAIT EXHIBITION:** An imposing selection of portraits of American notables has been assembled for this exhibition by officers of the New York Heart Association. Along with Thomas Stephens' portrait of General Eisenhower, the show includes portraits of Senator Herbert H. Lehman, Thomas K. Finletter, secretary of the Air Force department, Carl Conway of Continental Can and Thomas

J. Watson, of International Business Machines.

From the point of view of esthetic achievement, Leopold Seyffert, Sr., who paints a gentle portrait of Dr. William J. Holland of the Carnegie Institute, takes the honors. Other painters represented are Leon Kroll, Channing Hare, Eugene Speicher, Howard Chandler Christy and Robert Brackman. (Grand Central-Vanderbilt, to Apr. 19.)—D. A.

**BEN SHAHN:** Looking at Shahn's new tempera and watercolor paintings one suspects he may be going through a period of search and change. He deals with a variety of themes without seeming quite committed to any one of them.

In the past Shahn has concerned himself with the same matters as the social realists. Unlike most such painters he has not neglected the purely plastic considerations proper to painting. He is still concerned with the life of man—but now it seems to be the life of the individual, of the psychologically rather than socially conditioned man.

Shahn's recent show included a few paintings in the earlier, more familiar style, but Shahn's new man is seen in *The Labyrinth*, plummeting down as in a nightmare, with nothing to suggest that his misery originates in economic or class conditions. In *Downfall*—perhaps the most successful, most unified of the new paintings—he is suspended, head downward, like the Hanged Man of the Tarot.

A large outline drawing of a classic head, partly metamorphosed into a flower, and a watercolor of a bird with a fierce human face, give further hints as to the nature of the change in Shahn's art. (Downtown.)—J. F.

**ARTHUR THURM:** In his first one-man show, Thurm exhibits a number of watercolors reflecting his search for a "style." There are linear abstractions of glass-and-steel aspects of the city; there are blurry compositions of decorative color fusions; and there are portraits. But always one finds a tentative quality, as though the artist were reminding us that this is far from his last stylistic word.

Among more resolved paintings are two family portraits, each describing in semi-abstract symbols the interaction of the sitters. In both, the transparency of the medium is used to suggest tenderness and mutuality. (Creative, to Apr. 12.)—D. A.

**CARL PICKHARDT:** Graphic work shown previously by this artist would scarcely prepare one for the character of his recent paintings, now on exhibition. These canvases, principally figure pieces, display large, sculptural forms carried out in a simplified intensity of color. Pickhardt explains this divergence by stating that he has always been essentially a "classicist" and has felt that the narration and literalism of his prints were inadequate.

His figures are indeed classic in the early Renaissance closeness to sculpture and further in their detachment from their surroundings. Not static, these sculptural figures are informed with a tension of sensuous life that is pervasive. Freed from local coloration

and set against backgrounds of vibrant green, sullen red, they appear as vital entities. *The Struggle*, in which three interlocking figures build up a pyramidal design against a curious red landscape, is a typical example of the artist's absorption in the give and take of muscular rhythms. The impressive *Dark Nude*, a kneeling figure, is as remote from reality as any carved form, yet suggests an overwhelming sense of inner vitality. (Seligmann, to Apr. 12.)

—M. B.

**WINKLER, HUTZLER & PLEDGER:** A metal forger, a stone carver, and a wood carver meet in this group show which reveals diverse possibilities in the field of sculpture.

Figures by Nina Winkel are full, warmly felt semi-abstractions. Most successful with the pink solidity of Colorado alabaster, Miss Winkel in *Early Morning* achieves a curvilinear softness while retaining the strong quadrature of her block.

Leon Pledger works in direct metal which he treats with delicate enamel glazes. His *Primrose*—a flexible wire piece which shivers like a flower in spring winds—and *Hora*, an abstraction of the movements of the Israeli dance, both display a surety not often seen in metal sculpture.

Elsa Hutzler's affinities are for the vertical wood-shaft. In dark woods she carefully facets attenuated figures. An engaging smaller work, *The Widow*, in its pyramidal containment shows Miss Hutzler's tactful understanding of the medium. (Sculpture Center, to Apr. 18.)

—D. A.

**KIMBER SMITH:** In his second exhibition, this 25-year-old untrained artist continues his previous vein in large canvases of moody light dissolved into abstract patterns of vaguely defined pastel impressions.

In the vertical *View*, some seven-by-three-feet, this feeling for the mood of nature is accomplished without the use of recognizable forms. Its spatial organization leads the spectator's eye upward and backward into the composition by the device of graduated color-planes, loosely defined at times by sketchy dark lines. It is well integrated and handsome in color.

In other canvases here even less of nature remains, forms being dissolved into large areas of soft earth greens, pastel reds, and off-whites, sometimes with indefinite shapes seemingly suspended from the top of the composition. Always, though, color is controlled and clear, achieving at times the pleasurable gaiety of a carnival atmosphere. (New Gallery, Apr. 2-16.)—C. R.

#### TWENTIETH-CENTURY BRITISH:

This exhibition is something like a journey from Dan to Beersheba in pleasant adventure. It is gratifying to come upon one of the few portraits by the late Walter Richard Sickert. Another pleasing encounter is an Augustus John still-life. The late Paul Nash's *Sea*, an abstraction of natural forms, seizes the character of rushing waves and limiting shores more vividly than any literal description.

Matthew Smith's handsome *Tulips* indicates that the artist happily has laid a restraining hand on the violence of

his former palette with no sacrifice of powerful design. John Piper, especially in *Ruined Cottage*, displays an ability to make light the protagonist of his dramatic themes. Ben Nicolson's still-life, *Crystals* is an exquisite patterning of angular planes, appearing to possess inner luminosity. Also compelling is John Minton's *Corsican Cemetery*—brilliant red walls, an upheaved cross, a distant domed church all engulfed in exotic foliage.

Other artists who contribute to the show's interest are Barbara Hepworth, Henry Moore, Duncan Grant, Robert Coloquhoun, John Tunnard, John Wells, Robert MacBryde. (American-British, to Apr. 18.)—M. B.

**GROUP:** Loosely realistic landscapes and still-lives by the gallery regulars make up this show. Among the more conventionally handled paintings James Ernst's fresh, airy, sun-filled watercolor of a country home is notable. Theodore Jacobs is represented with richly colored *trompe l'oeil* oils of domestic bric-a-brac. Boris Solatareff shows virtuoso pencil drawings—delicately shaded portraits and misty impressions of Paris as it looked at the turn of the century. (Barzansky, to Apr. 5.)—J. F.

**ROSA BORIS:** Masculine vigor marks the oils presented by this artist in her second solo show (her first was at Marquie Gallery in 1949). Heavy outlines assertively segment her interiors and still-lives, compositions in which each element has received equal prominence.

In these scenes crowded with bulky forms, the occasional touch of a bright orange flower or flame does little to mitigate the oppressive solidity of the furnishings. (Burliuk, to Apr. 19.)

—M. Z.

#### AMERICAN WATERCOLOR SOCIETY

**GROUP:** This invitational group exhibition of watercolors by members of the American Watercolor Society comprises genre, landscape and sea scenes in largely classical, transparent techniques. Without exception, these artists prove expert in the technical aspects of their work.

A few paintings which surpass mere technical virtuosity include Harry Leith

MATTHEW SMITH: *Tulips*



Ross' snowscape suffused with light; Avery Johnson's Vermont Valley painted in exquisite transparencies, and Josephine Paddock's engaging image of dolls from Labrador. (Grand Central, to Apr. 5.)—D. A.

**VANCE KIRKLAND:** This artist, director of the Denver Museum, is currently presenting landscapes of Colorado—fantasies of abstract design in brilliancy of color and vibrancy of movement. Many of these paintings appear to be windswept into rhythmic motion. That Kirkland is interested in the primitive origins of these scenes is evidenced by his convincing reconstruction of a prehistoric rock painting, ingeniously naive in form and design.

In *Red Abstraction*, an outstanding canvas, overlapping waves of vehement reds flood over one another, their curvilinear sequences ably held to impressive design. *Autumn*—a glow of interspersed large leaves and bird forms—is an acutely observed rendering of the extravagance of autumn hues, as well as a symbol of the seasonal subsidence of life. (Knoedler, to Apr. 19.)—M. B.

**CARAVAN:** From five states come 35 watercolors for Caravan's second open watercolor show. A number of these offer pedestrian treatments, but several are outstanding.

Most professional of the group, California's Jules Engel shows a small abstraction, *Construction*, which in its purity and structural profundity rises far above other entries in the show. Another off-the-beaten-track work is Michael Ross' abstract impression of Nova Scotia. Charles De Carlo and Ella Fuerle both show fluently painted, transparent watercolors in a realistic vein. (Caravan, to Apr. 12.)—D. A.

**HUGH GUMPEL:** Vigorous watercolors of Paris, Spain and Florida make up Gumpel's first New York show. Atmosphere is what interests him, and he finds it in qualities of light, in architecture and vegetation.

An objective artist, Gumpel lets his subject determine handling. When light is dazzling, when clouds and palm trees

ROSA BORIS: *The Yellow Chair*





are whipped by a strong breeze, handling is broad, even slashing, and the artist uses a parched brush and strong color. When nature's work is less important than man's—as in the impressions of Paris—color is still strong, but washier, more transparent, and the light is gentler, atmosphere more romantic. Gumpel has facility, but as yet he offers little that is new or especially penetrating. (Ferargil, to April 7.)

—J. F.  
**JAN DOUBRAVA:** This Czech-American artist, in his first one-man show, presents expressionist paintings in which figure subjects are aptly characterized.

In spite of thick, harsh application of paint, these oils are graced by subtle psychological perception. *Private First Class* is a blunt, *en-face* presentation of a tired, resigned soldier.

Most meaningful, however, is the picture of an old actress, a tragedy of past grandeur revealed in the uneasy dignity of her pose. (Wellons, to Apr. 12.)

—M. Z.  
**MARINA MUNEZ DEL PRADO:** This Bolivian sculptor's work has been shown here in many previous exhibitions. The current one reaches the amplitude of 47 pieces. Having resided again for a time in Bolivia, it may be that, like the fabled Antaeus, the artist has gained strength in contact with her native soil, for she has made appreciable gain in her already noteworthy accomplishment. The gain is immediately realized in the release of her work from detail and in its greater simplicity of formalized design.

Working principally in stone mediums (rather than in wood, as formerly),

the artist commands material seemingly to meet her conceptions. *Madonna and Child* possesses normal proportions, yet is idealized through stylization by which the figures attain the majesty of symbols of all motherhood. A pale onyx *Moonlight* shows an uncomplete reclining figure in pliancy of line and plasticity of form. The refinement of its handling imbues it with a lyric beauty. (AAA, to Apr. 12.)—M. B.

**EDITH STOCKMAN:** A regular exhibitor in the large, more conservative annuals, this artist now has her first New York show. It is made up of moody land- and seascapes in oil, in most of which there is the atmosphere of approaching storm, of dusk or dawn. Contours are softened, rounded, created by light—a silvery grey and lavender light which flows impartially over houses and rocks, over sea and fishing boats.

Sky is important in such paintings and Miss Stockman paints it skillfully and expressively. In her night seascapes, sea and sky merge, or long slanting moonbeams sweep down through clouds, creating a mysterious depth beyond the boats—like snowy mountains seen through a heavy mist. (Eggleston, to April 12.)—J. F.

**ALEXANDER ALPERT:** This first one-man show reveals a sensitive and curious artist who, with gentle color and quiet compositions, manages to strike a very personal note.

Among these 19 oils, there are several good paintings which indicate the artist's future direction. One, *Looking Backward*, is a calm, low-keyed image of ancient walls, broken on one side

to reveal an anachronistic classical nude sculpture. Another is *Boy with Kite*. Here, a whimsical boy with a ballet gesture draws along a soaring kite.

Some of Alpert's paintings derive from Feininger's prismatic handling of planes. In these the artist proves weak, as he does when he breaks up his forms with heavy black line, suggesting stained-glass leading. (Argent, to Apr. 12.)—D. A.

**SALMAGUNDI ANNUAL:** This year's Salmagundi annual of watercolors and sculptures totals close to 100 entries. The show—with heaviest accent on watercolors—comprises the usual range of landscapes, ocean views, and night-in-the-city impressions, varied by an occasional figure or interior. In picking winners, the jury succeeded in pointing out a number of entries that are neither inferior nor vastly superior to the average. Honors went to watercolors by Warren Baumgartner, Ted Kautzky, Lou Sardella, and Chen Chi; mentions to Harry Ballinger, Hardie Gramatky.

Another jury's choice might with equal justification have lighted on Louis Kaep's broadly conceived *Sapping Time*; John Pellew's *Evening*, a sweeping beach scene suggestive of Turner; or *Edgewater Skyline*, a precisely drawn, intricate composition by Donald Hedin. (Salmagundi, to Apr. 4.)—M. Z.

**AFRICAN SCULPTURES:** These African sculptures from private collections have been put on view to afford the public an opportunity to see fine examples of this exotic art. Director Segy considers that such a showing has an immediate interest, as well as an edu-

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cational value for students who could not otherwise see such important pieces, never previously shown or reproduced.

Since each item here is a high point of a different culture, it is impossible to make adequate comment. But a few pieces which make especial appeal may be cited: a sensitively carved statue from the Baluba tribe, Belgian Congo; a mask of terrifying power from the Guerre-Ouobe tribe, Ivory Coast; a decorative, silhouetted antelope figure, Bombara tribe, French Sudan; and an ivory chalice (Bini Tribe, Benin Kingdom) in which the subtlety and refinement of shape and exquisite workmanship of the carving are notable.

In all the exhibition, the pieces display a remarkable plasticity of form, an inner sense of life and a widely varied interpretation of tribal myths and worship. (Segy, to Apr. 19.)—M. B.

**BERNARD OLSHAN:** Winner of the 1950 Emily Lowe first prize, Olshan is an expressionist painter in whose work the influence of the fauves and of Joseph Solman, with whom he studied, is felt.

Among Olshan's various subjects, larger simpler compositions involving women seem most personal. One senses that these are deeply felt, and that the artist is almost painfully concerned that each element be expressive—meaningful. They are allegorical or psychological paintings. In one, a woman cowers before two savagely screeching birds. In *The Jewel*, a jeweler with a magnifier at his eye and his scales to one side, leans eagerly toward a young nude woman who stands beside him holding a large jewel in her hands.

It is an earnest and promising first show. (Eggleston, to April 19.)—J. F.

**CAMERON BOOTH:** Some humid place with rich vegetation and perpetual sunlight seems to have inspired these latest abstractions by Cameron Booth. Refulgent with warm color, sinuous shapes and opulent, sensuous paint surfaces, Booth's new oils have a pristine freshness. A calm, gentle pace is achieved here with a minimum of descriptive form and a maximum of atmospheric, glowing color: witness both *Forest Gentleness* and *Antennae*, which suggest warm air and fragrant plant life.

CAMERON BOOTH: *Sorcerer's Apprentice*



Booth's present color affinities relate him to the *plein-air* purity of the impressionists. But several of these oils have lost something of the artist's former vigor. Where he has combined strong abstract composition with new color, he is most successful. (Schaefer, to Apr. 13.)—D. A.

**GEORGE HARTIGAN:** Comparison of earlier and later paintings in Hartigan's current show reveals that this young abstract expressionist has grown considerably during the past year. Color has changed. It is more austere, less uniformly distributed, more subtly combined. Organization has improved vastly. Formerly images were lost in the crowded patterns created by churning brush strokes which covered the canvas with uniform density. Now there are open areas. Brush strokes vary in character and rhythm and organization is less complicated, more complex. Content too has changed. Though nonfigurative—as before—the new paintings seem to reflect the shapes and rhythms of human and vegetable life.

The important thing about these new paintings, and about Hartigan's excellent drawings, is that they can be explored; unlike most such paintings they can't be read at a glance, and so they hold one's interest. (Tibor de Nagy, to Apr. 12.)—J. F.

**HAROLD BAUMBACH:** This artist has recently been forsaking the cool palette and cerebral approach of his earlier canvases for warmer hues and a rhythmic flow of pure, positive notes of color. Yet one is scarcely prepared for the brilliance of the paintings now on exhibition. Without any implication that Baumbach has been absorbed in Renoir's late work, there are many affinities in handling, particularly in a reliance on the salience of large masses with no limiting precisions of contour.

The landscapes—with their whorls of foliage rising from richly colored earth masses—possess a lyrical ecstasy of vibrant movement. The disposition of forms on the figure canvases attains a fine continuity of rhythmic pattern. And in his melodious orchestration, Baumbach has pulled out all the stops—that is, he has employed a wide range of color, heightened to splendor in a wealth of interplaying harmonies. (Contemporary Arts, to Apr. 16.)—M. B.

**ALPHONSE J. SHELTON:** One-time winner of the Society for Sanity in Art bronze medal, Shelton seems to retain his sanity by communing with the sea. In this show, oils describing various moods of the ocean are faithful in detail and amorous in approach. Painted with a smooth, calm brush which lovingly picks out the bronze sun highlights on foaming waves, these marine views pleasantly recall classical seascapes. (Grand Central, to Apr. 12.)

—D. A.

**JAMES FOSBURGH:** Here is an artist who cultivates classical fields—landscape, still-life and portraits—with all the grace and sensibility of an old master. In these 24 oils the "painterly" qualities—brilliant surfaces, tender chiaroscuro, delicate color—are so in-



JAMES FOSBURGH: *The Hamper*

gratiating that one forgets subject and enjoys the patent virtuosity.

Most of these paintings are simple statements of the artist's visual experiences. There are quiet, low-keyed still-lives with lemons, work baskets, spools of thread and even a single pillow, arranged so that its cavernous folds make a lively picture pattern. Romantic landscapes of Adirondack mountain views are profoundly felt and recall the best of the Hudson River School. Finally, there are several portraits—realistic, yet so sensitively painted that they equal far more than totals of sitters' traits. (Durlacher, to Apr. 19.)—D. A.

**WELDON KEES:** The 17 handsome collages which make up this exhibition are like sonnets—lyrical sonnets on old billboards, chipped, streaked and peeled by years of sun and rain. Considerable ingenuity and a highly refined sense of color have gone into their composition. Scraps of newspaper, boldface letters and numerals are arranged in a variety of deceptively simple formations on backgrounds of contrasting color.

Kees' color combinations are varied, unusual and—whether austere or pungently bright—subtly adjusted for maximum effectiveness. Intense green on flesh pink; flame red on dull salmon; black, pale blue and rust brown; black, with raw umber and cerise, or with periwinkle and green—these are typical combinations. (Peridot, to Apr. 19.)

—J. F.

**AUGUST MACKE:** Killed at 27 in the first World War, this German artist painted during the exciting years which spawned both cubism and expressionism. August Macke avidly absorbed the vital currents around him and distilled a number of influences—Corinth, Marc, Delaunay, Le Fauconnier, Kandinsky and Klee—into a fresh, highly imaginative style of his own.

This exhibition marks each of the steps in the young painter's development, starting with an early impressionist landscape of 1908 and finishing with a brilliant series of Tunisian watercolors done—three months before his death—on a trip with Paul Klee. Throughout Macke's work, one feels an intensely curious and bold personality,



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eager to savor the phenomena of his time and unafraid to experiment.

Macke's trip to Tunis was certainly the high spot of his career. Together with Klee, he recorded in watercolor the searing heat, the lush verdure, the sharp lights and shadows of the landscape. In these last works, one begins to feel the sure hand of a mature and extremely sensible artist. (Fine Arts Associates, to Apr. 17.)—D. A.

**MARCEL BARBEAU:** A member of Canada's young vanguard which once protested "sentimental values prevalent in the art of the province of Quebec," Marcel Barbeau avoids sentimentality in working with cosmic themes.

Employing colored inks in both transparent and opaque forms, Barbeau offers *Les Combustions Originelles*, a series of evocative images. These sensuous reflections of swirling cataracts, subterranean caverns and aquatic panoramas seem to spring from unlimited subconscious wells, and in their sensitive color and fine transparencies are engaging products. But for this reviewer, the gratuitous element too often obscures organized structure. (Wittenborn, to Apr. 19.)—D. A.

**MANOLO PASCUAL:** Direct metal sculpture by this Spanish-born artist clings to recognizable subject rather disconcertingly. Where Pascual allows his flexible medium to move toward abstraction, as in *Acrobat*, he seems to acquire more grace, more freedom. But in his figure pieces—a toreador in arrogant stance, an amusing figure of a stretching blonde, a howling demagogue—Pascual uses rigid verticals or repetitious spiraling lines which inhibit fluid movement. (Schaefer, to Apr. 12.)

—D. A.

**BEN WILSON:** Gaunt, cadaverous figures in Wilson's paintings represent the eternal victim—of war, of hunger, of political tyranny, of anxiety, and of emotions. Painted with expressionist fervor, most of Wilson's oils are infused with a sulphurous, uncanny light which engulfs the tortured figures.

Although monotony of technique somewhat weakens these paintings, Wilson effectively describes the mood of a war-torn city, or mystical biblical scenes. (Salpeter, to Apr. 12.)—D. A.

**ELIZABETH OLDS:** This versatile artist, also known as printmaker and illustrator of children's books, now presents in oil, watercolor and casein happy memories of a recent stay in Mexico. Gay and lively action marks her observations of the doings of Indian villagers under sunny skies.

Miss Olds' smaller paintings in water media are bright, unpremeditated sketches from life. Oils of the same subjects have been formalized or abstracted into more compactly constructed compositions. However, both the study for *Market at Tepoztlan* and the finished painting are animated by a motley crowd under white sunshades. Other paintings, too, are expressions of the artist's delighted interest in her subjects. (ACA, to Apr. 12.)—M. Z.

**MINIATURES:** For the 52nd time the American Society of Miniature Painters recently exhibited its annual crop of

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small-size paintings. In spite of the limited possibilities of this type of work, the show presented enough variety to make for interest.

The Levantia White Boardman memorial medal was awarded to Sophie Engalischew's portrait of her child.

Malthe Hasselriis' *Ann*, fairly large for a miniature, is a lively, dashing portrait with verve and swing in conception and colors. Glenora Richards' tondo of an infant is as engaging a putto as was ever painted by Rubens. Suave, smooth technique distinguishes Virginia Irvin's boys' portraits.

Among the few non-portrait subjects, still-lifes by Alma Bliss and Dora Pinter attracted attention. (Portraits, Inc.)

—M. Z.

**LOUIS EVAN:** In his recent first New York solo, this former prize-fighter, ditch digger, shoe worker and gold prospector exhibited rectilinear city-views, structurally related to Mondrian's work, though less austere and warmer in color and form-play. In some of these canvases, the artist retains such representational elements as lighted windows in which human shapes appear.

Evan's pure abstractions are emotional expressions. A passionate *Prelude* in fiery red glowing around pitch-dark interstices, and a dreamy, soft grey *Fugue* are typical. (Art for Interiors.)

—M. Z.

**JEROME MARTIN:** This 26-year-old teacher at the High School of Music and Art is having his first one-man show. He paints groups of figures in action in heavy but effective shorthand notation, a style that reminds us of the manner of German expressionists.

Martin tends to analyze his figures in terms of ovoid shapes, giving motion and direction to the pictured action. This process is well exemplified in the forceful *Footballers*. (Cooper Union, to Apr. 18.)—M. Z.

**BEN EISNER:** This artist, who has exhibited in California, now has his first New York show comprising genre pictures in a quasi-primitive style. Hit-and-miss drawing and self-conscious composition hint that Eisner possesses neither the original expressiveness of child or folk-artist, nor the painter's temperament to deliberately simplify mature emotion. (Art for Interiors, to Apr. 18.)—M. Z.

**THREE PARISIANS:** The work of this trio—two of them Frenchmen, the third an American GI living in Paris—has not been shown in New York before.

Georges Bepo paints naïve city views of Montmartre, Notre Dame, Sacré Coeur and other tourist high spots. Josef Laurent slyly introduces abstract paintings into his own *trompe-l'oeils*. Compositions suggesting Léger, Picasso and Gris are shown on simulated sheets of paper, surrounded by almost tangible ribbons, envelopes, strings, insects, etc. Laurent leaves us guess whether he intends to make fun of non-objective art or to present his own abstractions in a circuitous way.

The work of the American, André Grill, seems insufficiently mature to warrant public exhibition. (Hartert, to Apr. 20.)—M. Z.

April 1, 1952



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26

## A David Smith Profile

[Continued from page 13]

idea for a sculpture," he explains, "I don't see it from five different angles at once. I see one view. The round is only a series of fronts." And as for tradition, as for "the notion that a good piece of sculpture should be able to roll down a hill—that belongs to another age, and I should think a barrel could do it better. Contemporary sculpture is anything a contemporary sculptor wants to make it."

Smith, as it happens, wants to make it abstract. He has been called a symbolist but he dismisses the suggestion. "All art is symbolist—even realism since it deals, not with reality, but with depicted symbols of reality. Some symbols are further removed. Some symbols are not only of the subject but of its modifying relationships. Symbolist is somebody else's term. To me it's merely part of the language of all art."

Smith's inspirations come "from a stream which flows all the time. One thing breeds another. I don't ever run dry. My visions come far too fast for the amount of work I can do." He speaks of trees in this connection, of "growth patterns in butterfly wings," of "the way silt is deposited in flowing water." And then, "things happen during the stages of making a sculpture"—for he never makes a working model. Sometimes he makes 20 to 30 drawings—gouaches—and often a fully developed drawing is dropped because it leaves nothing to be worked out in the sculpture. Sometimes a line jotted on paper is enough of a cue. And sometimes a big sculpture is tackled without any notes at all. As for the finished piece, Smith once said: "No artist ever finishes a picture. It's up to the person who looks at it to finish it."

For Smith, as for other sculptors, the biggest obstacle in the way of progress has been the medium itself. Unlike painting, he explains, sculpture "is bound by the laws of gravitation and material resistance. For example, a \$600 painting can be materially produced for \$20-\$30, while a \$600 sculpture costs \$200-\$300 for material realization." Steel, bronze, and stainless steel bought by the ton, silver bought in 10-ounce units—these are costly items and Smith is no miniaturist. The difficulty is compounded today by what appears to be diminishing space. Under such circumstances, he doesn't often reach peak production. But when he can work steadily—as he did during the two years after the war and during the past two years—he can work well.

Since 1950, Smith has been on a Guggenheim Fellowship—first and only honor of his career. And for the sculptor, at least, the Guggenheim has paid off. It has given him the courage and the wherewithal to work larger—so large, in fact, that he doesn't know where to put most of his new sculpture. Neither does his dealer, who this month is sharing Smith's show with the Klee-mann Gallery across the street. But Smith, undaunted, thinks that even if a fellowship can't help enough, it's a good thing.

He is also sure that American art is a good thing. In his student days, he

[Continued on page 29]

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April 1, 1952

**Whitney Annual**

[Continued from page 7]

in Morris Graves' *Lotus* where, against a background of exquisitely modulated bronze greens, a vaporous ball of light floats, nourished by a jewel glowing in a Chinese vessel beneath. Equally distinguished is Boris Margo's *Reflection* No. 3. Both works have what Herbert Read has called "the sense of glory"—a quality rarely evoked. Jackson Pollock and Ad Reinhardt both stand out because of the authority of their statements. In the Pollock, fragments of black line explode across the paper, setting up a seesawing rhythm. Reinhardt builds a powerful asymmetric composition with interlocking black bars, piled up like girders. Others well represented include Feininger, Gottlieb, Kienbusch, Lewandowski, Marin, Pleissner, Prestopino, Charles Seliger, John Sennhauser, William Thon and Zerbe.

A realistic drawing of exceptional quality is Lily Cushing's portrait of a girl studying, done in pencil with exquisite feeling for nuances of line. Kuniyoshi's large black and grey drawing of a blackbird in the early morning is another excellent work. Mitchell Jamieson in a rather mysterious, rather Chinese-feeling *Snake Shedding Its Skin* develops effects of considerable subtlety on scratchboard. Ben-Zion contributes a restrained, yet dramatic and moving ink wash drawing, *The Ridiculed*, a figure driven to the wall. Among the handful of abstract drawings Alfred Russell's composition of eccentric, staccato lines—like anatomical and mathematical notations on a blotter—expresses conviction and a highly refined sense of spatial organization.

**Auction Calendar**

April 2 & 3, 1:45 P.M. Parke-Bernet Galleries. Chinese porcelains, pottery & lamps. Sale includes *famille rose* pieces; pair of *clair de lune* double-gourd vases; *blanc de Chine* groups & statuettes; mortuary vases; equestrian roof tiles; lamps in porcelain, pottery and semi-precious minerals designed by Roland Moore. Part 1 of stock of Roland Moore. Exhibition current.

April 4 & 5, 1:45 P.M. Parke-Bernet Galleries. French furniture, decorations, laces & rugs. Sale includes 18th-century marquetry *bonheur du jour*; *secrétaires*; chairs by *maîtres-ébénistes*; *point de Venise* lace; Honiton lace wedding veil; bronze doré clocks; Savonnerie, Bessarabian & other oriental rugs. Property of Mme. Albert de Roche & others. Exhibition current.

April 9, 10 & 12, 1:45 P.M. Parke-Bernet Galleries. American & English furniture & silver; oriental & hooked rugs. Sale includes Georgian bookcases & cabinets; American Chippendale slantfront desk; New York Sheraton set of mahogany chairs; *Phyfe* settee; silver tankards by Paul Revere & Samuel Vernon; English silver set by Paul Storr. Property of William J. B. Macauley & others. Exhibition from Apr. 5.

April 15 & 16, 8 P.M. Parke-Bernet Galleries. Incunabula & early printed books. Sale includes *Buch genannt der Seusse* (Augsburg, 1482); 1st French Vegetius; uncut Donis *Ptolemy* (Ulm, 1486); *Plenarium* (Augsburg, 1474); Boccaccio, *De Claris Mulieribus* (Ferrara, 1497); Dürer's handbooks, 4 first editions (1526-1531); Dürer's *Little Passion & Life of the Virgin* (Nürnberg, 1511); *Femiers Généraux* ed. of La Fontaine in morocco binding. Collection of the late Carl J. Ulmann. Exhibition from Apr. 5.

April 17, 18 & 19, 1:45 P.M.; prints, Apr. 17, 8 P.M. Parke-Bernet Galleries. American & English portraits & other paintings; Currier & Ives & other prints; English & American furniture & decorations & antique rugs. Sale includes Gilbert Stuart portraits of *Washington & Sir Elijah Impey*; Thomas Hicks' *Lincoln* (1860); portraits by Raeburn; seven landscapes by Inness; battle scene by Alonzo Chappel; sporting scenes by Morland, Pollard, Ferneky & Aiken; & scenes by Remington. Estate of Bernon S. Prentice. Exhibition from Apr. 12.

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# WHERE TO SHOW

## NATIONAL

**Irvington, New Jersey**  
**IRVINGTON ART AND MUSEUM ASSOCIATION**  
**19TH ANNUAL EXHIBITION.** May 4-23. Media: oil, watercolor, sculpture. Jury. Prizes. Entry fee. Entry cards and entries due April 23. Write May Baillet, Irvington Free Public Library.

**Jersey City, New Jersey**  
**PAINTERS AND SCULPTORS SOCIETY OF NEW JERSEY ANNUAL NATIONAL MEMBERSHIP EXHIBITION.** May 12-31. Jersey City Museum. Media: oil, sculpture, watercolor and pastel. Entry fee \$5. Jury. Prizes. Entries due May 1. Write Ann Broadman, 100-78th St., North Bergen.

**Laguna Beach, California**  
**ANNUAL NATIONAL ART EXHIBITION.** July 26-August 10. Festival of Arts. Media: painting. Jury. Prizes. Entries due May 1. Write Festival of Arts, Laguna Beach.

**Lincoln, Massachusetts**  
**NEW ENGLAND PHOTOGRAPHIC CONTEST.** May 6-June 10. Media: photographs related to New England. Prizes. Jury. Entries due Apr. 10. Write De Cordova Museum, Lincoln, Mass.

**New York, New York**  
**CREATIVE GALLERY THIRD ANNUAL EXHIBITION.** Media: oil, watercolor, sculpture and graphics. Entry fee. Prizes. Jury. Entries due June 28. Write Ann Bridgman, Creative Gallery, 18 East 57th Street.

**Ogunquit, Maine**  
**OGUNQUIT ART CENTER 32ND ANNUAL NATIONAL EXHIBITION.** July 2-Sept. 7. Entry cards due June 15. Write Art Center, Hoyt's Lane.

**Washington, D. C.**  
**MINIATURE PAINTERS SCULPTORS AND GRAVERS SOCIETY 19TH ANNUAL EXHIBITION.** May 4-30. National Collection of Fine Arts. Media: all. Entry fee \$1. Entry blanks and entries due April 16. Write Annette Joyce Metcalfe, 5516 Fairglen Lane, Chevy Chase, Maryland.

**WASHINGTON WATERCOLOR CLUB 55TH ANNUAL OPEN EXHIBITION.** May 11-31. National Collection of Fine Arts, Washington, D.C. Media: watercolor, pastel, graphic arts. Jury. Prizes. Entry fee \$2. Entry cards due April 26. Entries due May 3. Write Lyn Egbert, 201 East Thornapple St., Chevy Chase 15, Md.

## REGIONAL

**Athens, Ohio**  
**OHIO VALLEY 10TH ANNUAL OIL AND WATERCOLOR SHOW.** July 1-31. Edwin Watts Chubb Gallery. Media: oil and watercolor. Jury. Prizes. Entry cards due June 1. Entries due June 10. Write Dean Earl C. Siegfried, College of Fine Arts, Ohio University.

**Bloomfield, New Jersey**  
**4TH SPRING AMATEUR FESTIVAL SHOW.** June 6-9. The Green. Media: oil, watercolor, and black-and-white. Entry fee \$2. Jury. Prizes. Entry cards and entries due May 17. Write C. A. Emmons, 82 Broad St.

**Bristol, Virginia**  
**VIRGINIA INTERMONT COLLEGE 9TH ANNUAL REGIONAL.** May 5-26. Open to artists of Virginia, West Virginia, Kentucky, Tennessee, North Carolina, Georgia and District of Columbia. Media: oil, watercolor, graphics and drawing. Entry fee \$1 for paintings; \$.50 for graphics. Jury. Prizes. Entry cards due April 14. Entries due April 21. Write Ernest Cooke, Virginia Intermont College.

**Buckhannon, West Virginia**  
**WEST VIRGINIA STRAWBERRY FESTIVAL 2ND ANNUAL EXHIBITION.** June 5-13. Open to present and former residents of West Virginia. Prizes. Jury. Entries due May 31. Write Fred Messersmith, West Virginia Wesleyan College.

**Chicago, Illinois**  
**EXHIBITION MOMENTUM 4TH ANNUAL SHOW.** May 1-31. Werner's Book Store Gallery. Open to artists residing in North Dakota, South Dakota, Wisconsin, Iowa, Minnesota, Michigan, Illinois, Nebraska, Kansas, Missouri, Mississippi, Arkansas, Indiana, Ohio, Kentucky, Tennessee, Oklahoma and Louisiana. Media: all. Entry fee \$1. Jury. Write Exhibition Momentum, c/o Werner's Bookstore, 334 S. Michigan Ave.

**Denver, Colorado**  
**WESTERN ARTISTS 58TH ANNUAL.** June 2-July 31. Open to all western artists. Media: painting, drawing, print, sculpture, ceramic and textile. Entry fee \$1. Jury. Prizes. Entry cards and entries due May 10. Write Schleier Memorial Gallery, Denver Art Museum, 14th Avenue and Acoma St.

**Flushing, New York**  
**ART LEAGUE OF LONG ISLAND 21ST ANNUAL SPRING EXHIBIT.** May 18-24. Media: oil, watercolor, pastel, ceramic and small sculpture. Entry fee \$3. Prizes. Jury. Entry cards due April 26. Entries due May 10. Write Mae O'Meara, 41-17 150th Street.

**Indianapolis, Indiana**  
**FIRST BIENNIAL PRINT EXHIBITION.** May 18-June 15. Open to all graphic artists who are present or former residents of Indiana. Media: all prints. Prizes. Jury. Entry cards and entries due May 7. Write R. O. Parks, John Herron Art Museum, Pennsylvania and 16th Street.

**INDIANA ARTISTS 45TH ANNUAL EXHIBITION.** May 4-June 1. Open to present or former residents of Indiana. Media: oil, watercolor, tempera, pastel and sculpture. Prizes. Jury. Entry fee \$2. Entry cards due April 7. Entries due April 16. Write Wilbur D. Peat, John Herron Art Institute, Pennsylvania & 16th St.

## Norwalk, Connecticut

**ALL NEW ENGLAND 3RD ANNUAL.** June 1-22. Open to residents of or artists born in New England. Media: oil, watercolor, sculpture. Entry fee \$3. Work due May 10, 11 and 12. 25 Cash Prizes. Jury. Write Revington Arthur, Silvermine Guild of Artists.

## Pittsburg, Kansas

**KANSAS PAINTERS 4TH ANNUAL EXHIBITION.** June. Kansas State Teachers College. Open to residents and those born in Kansas. Media: oil and watercolor. No entry fee. Jury. Prizes. Entries due April 16-May 1. Write Eugene Larkin, Director, Kansas State Teachers College.

## Portland, Oregon

**NORTHWEST CERAMICS 3RD ANNUAL EXHIBITION.** May 14-June 14. Oregon Ceramic Studio. Open to artists residing in Idaho, Montana, Oregon and Washington. Media: ceramic sculpture, pottery, enamel. Entry fee \$2. Jury. Prizes. Entries due April 28. Write Oregon Ceramic Studio, 3934 S.W. Corbett Avenue.

## Providence, Rhode Island

**PROVIDENCE ART CLUB SUMMER EXHIBITION.** June 17-Sept. 28. Media: all. Jury. No entry fee. Prizes. Entries due June 7. Write Providence Art Club, 11 Thomas Street.

## Rochester, New York

**ROCHESTER FINGER-LAKES EXHIBITION.** May 2-June 1. Open to artists of Rochester and 19 surrounding communities. Media: all. Entry fee \$1. Jury. Prizes. Entry cards due April 13. Entries due April 19. Write Isabel C. Herdle, Memorial Art Gallery.

## Rutland, Vermont

**MID-VERMONT ARTISTS SUMMER EXHIBITION.** June 1-Aug. 15. Rutland Free Library. Open to artists living in Vermont or within a 50-mile radius of Rutland. Media: oil, tempera, watercolor, and small sculpture. Entry cards due May 20. Entries due May 25. Write Katherine King Johnson, 40 Piedmont Parkway.

## Sacramento, California

**KINGSLEY ART CLUB ANNUAL EXHIBITION.** May 21-June 29. Crocker Art Gallery. Open to present and former residents of Sacramento Valley. Media: painting, drawing, print, sculpture, and craft. No entry fee. Jury. Prizes. Entries due May 10. Write Mrs. Russell Harris, 1355 44th St.

**NORTHERN CALIFORNIA ANNUAL GRAPHIC AND DECORATIVE ARTS EXHIBITION.** July 1-31. California State Library Prints Room. Open to artists of Sacramento and San Joaquin counties and the Mother Lode area. Media: print, drawing, pottery, weaving, metal, leather and small sculpture. Jury. Prizes. Entry cards and entries due June 20. Write Alicia Hook, California State Library.

## Tenafly, New Jersey

**ANNUAL NEW JERSEY STATE SHOW.** May 4-11. Bergen County Artists Guild. Open to all New Jersey artists. Media: oil and watercolor. Entry fee \$3 for non-members. Jury. Prizes. Entry cards due Apr. 28. Entries due May 2. Write Mrs. Clifford Mohwinkle, Sunset Terrace.

## White Plains, New York

**HUDSON VALLEY ART ASSOCIATION ANNUAL EXHIBITION.** May 4-11. County Center. Open to residents of the Hudson River Valley. Media: oil, watercolor, sculpture. Prizes. Entries due April 29. Write Mrs. E. W. Brandes, 48 Parkway North, Yonkers.

## COMPETITIONS AND SCHOLARSHIPS

### Hempstead, Long Island

**FINE ARTS SCHOLARSHIP.** Hofstra College offers a \$250 scholarship to Long Island high school seniors in art. Applicants must submit 20 examples of their work and a personal evaluation by their art teacher. Applications due April 21. Write Dean of Admissions, Hofstra College.

### New York, New York

**PULITZER TRAVELING SCHOLARSHIP.** American art students between 15 and 30 years enrolled in any accredited art school are eligible for this \$1,500 scholarship. Candidates must submit for jury consideration a representative group of their works in one medium only. Entry blanks due April 7. Entries due April 28. Write Vernon Porter, Director, National Academy of Design, 1083 5th Avenue.

### Urbana, Illinois

**KATE NEAL KINLEY MEMORIAL FELLOWSHIP.** Open to majors in music, art and architecture (design or history) who are graduates of University of Illinois or similar institutions. Fellowship award of \$1,000 may be used for advanced study here or abroad. Applicants must not be more than 24 years old on June 1, 1952. Applications due May 15. Write Dean Rexford Architecture Building, University of Illinois.

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### A David Smith Profile

[Continued from page 26]

recalls, he liked Picasso, Braque, Kandinsky, Matisse—and his feelings for these artists have remained what they once were. He mentions, too, that Zadkine and Laurens were "liberating influences" at one time, and that he admired the cubist Lipchitz. But Lipchitz was then part of Smith's heritage. Today Smith considers him a contemporary and doggedly observes that since cubism he has not seen any European painters or sculptors whose esthetics eclipse our own. "With the influx of European artists and the constant growth of American artists since the WPA," he maintains confidently, "our own cycle of American work is coming. This is not a nationalistic prejudice. It's based on number and quality, and I offer no analysis except that I feel the movement and am glad that it's happening in my time. I would say that it arises in defiance of its surroundings and its material world and its acceptance."

### BOOKS RECEIVED

THREE CRITICAL PERIODS IN GREEK SCULPTURE, by Gisela M. A. Richter. (London: Oxford, \$5.) *Three periods of special significance in Greek sculpture—the so-called transition or early classical, 480-445 B.C.; the last third of the fourth century B.C. when Hellenistic art began; and the Graeco-Roman age of the first century B.C.—are analyzed here by a distinguished classical scholar. Specific problems such as the early style of Pheidias, the Hellenistic schools, the date of the Laokoön and the part the Greeks played in Roman art are discussed.*

JOHN SLOAN, by Lloyd Goodrich. (New York: Macmillan, \$3.) *As the first book-length study of John Sloan, this monograph by the associate director of the Whitney Museum is based on biographical and artistic material never before published, including the artist's diaries and letters.*

THE ARTIST AT WORK, by Helmut Ruhemann and Ellen M. Kemp. (Baltimore: Penguin Books, \$2.) *Profusely illustrated, this book is based on the exhibition of the same title organized by the authors in 1944 for the Arts Council of Great Britain. Among subjects briefly discussed are: Artist and Patron, Environment, Creative Impulse, and The Work of Art, Its Style, Principles and Media.*

LEONARDO DA VINCI, by Antonina Valentini. (New York: Viking, \$5.) *First published in 1938, this book is a full-length portrait of the famous genius of the Renaissance.*

HOW TO PAINT FOR PLEASURE, by R. O. Dunlop, R.A. (New York: Pellegrini & Cudahy, \$3.95.) *A landscape artist's practical suggestions for the amateur.*

MAKING A START IN ART, by Anna Airy. (New York: Studio Crowell, \$5.) *Lessons for the amateur in drawing and painting, explained in illustrations.*

BRITISH BUTTERFLIES, by E. B. Ford. (Baltimore: Penguin, \$95.) *A distinguished biologist of Oxford's University Museum gives an account of biological problems anent the butterfly.*

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## HONOR ROLL

(THE ART DIGEST presents a list of current winners of prizes and awards in national and regional group exhibitions. An asterisk indicates purchase prize. Following the artist's name is the medium and the amount of the award, if a cash prize.)

### Academic Artists Association 3rd Annual, Springfield, Mass.

McCoy, Lawrence, oil, 1st award  
 Garm, John, w.c., 1st award  
 Weidenaar, Reynold, mezzotint, 1st award  
 Sterbane, Ann, oil, prize  
 Ballinger, H. R., oil, hon. mention  
 Chesbro, Doris R., oil, hon. mention

### Alumni of Stella Elkins Tyler School 6th Annual, Philadelphia, Pa.

Birkin, Morton, oil, 1st prize  
 Staffol, Doris, oil, 2nd prize  
 Greenbaum, Steffi, w.c., 1st prize  
 Cohee, Marion, w.c., 2nd prize  
 Ulrich, Jeanne, sculp., 1st prize  
 Combs, Alex D., sculp., hon. mention  
 Filmer, Catharine P., ceram., 1st prize  
 Loeb, Kurt, ceram., hon. mention  
 Melnicoff, Miriam, black & white, 1st prize  
 Zweig, Herbert, black & white, hon. mention

### Art Association of New Orleans 51st Annual, La.

Trivigno, Pat, oil, \$300 and \$100  
 Fish, Mary, oil, \$100  
 Newman, Malcolm P., oil, \$50  
 Casteel, Jr., H. H., oil, hon. mention  
 Perkins, William H., oil, hon. mention  
 Smith, Margaret W., oil, hon. mention  
 Allen, Margo, sculp., \$250 and \$200  
 Struppeck, Jules, sculp., \$75  
 Rieker, Albert, sculp., hon. mention  
 Reinkie, Charles H., w.c., \$150  
 Byrd, D. Gibson, \$75  
 Rosentrefer, Leo J., w.c., \$50  
 Burnett, Ted, hon. mention  
 Solomon, Syd, hon. mention  
 Twery, Elliott, hon. mention  
 Steg, James L., graphic, \$50 and hon. mention  
 Matson, Greta, graphic, \$25  
 Turner, Janet E., graphic, hon. mention  
 Courtney, Phoebe G., ceramic, \$50  
 Nichols, Carolyn, jewelry, \$25  
 Barranger, Miriam G., jewelry, hon. mention

### Art Centre of the Oranges New Jersey State Annual

Carlin, James, oil, \$100  
 Schwacha, George, \$25  
 Mayne, George, oil, hon. mention  
 Domarecki, Joseph J., oil, hon. mention  
 Schmidt, Eberhard W., oil, hon. mention  
 Wilson, Harriet, w.c., \$100  
 Sahrbeck, Everett, w.c., \$25  
 Oliver, Jane, w.c., hon. mention  
 Lenney, Annie, w.c., hon. mention  
 Maurice, E. Ingersoll, w.c., hon. mention

### Canton Art Institute 3rd Annual Ohio, Drawing Show

\*Gatrell, Robert M.  
 \*King, Robert  
 \*Lengyel, Frank  
 \*Olmes, J. Philip  
 \*Reiter, Lawrence  
 \*Woide, Robert E.

### Connecticut Academy of Fine Arts 42nd Annual, Hartford

Gasser, Henry, \$200  
 Wysock, Matthew, \$100  
 Kreis, Henry, sculp., \$100  
 Jones, Albertus E., \$50  
 Symon, Gail, \$50  
 Katzenstein, Irving, \$50  
 Matson, Greta, \$25  
 Sexton, Frederick L., oil, \$25  
 Wengenroth, Stow, black & white, \$25  
 Day, J., hon. mention  
 Goldenblome, D. S., hon. mention  
 Mariani, Armedeo, hon. mention  
 Chabot, Gordon P., hon. mention

### Fellowship of Pennsylvania Academy of Fine Arts Annual, Philadelphia.

#### Professional awards:

Bookbinder, Jack, w.c., \$50  
 Taylor, Ralph, w.c., \$50  
 Harris, Allen, sculp., \$50, gold medal  
 Felton, Amelie Z., sculp., hon. mention  
 Lueders, James C., oil, \$50  
 Johnson, Homer W., oil, \$50

#### Student awards:

Drake, Franklin R., oil, \$25  
 Specker, Barbara, w.c., \$25  
 Wolf, Henry J., oil, hon. mention  
 Martino, Marie, oil, hon. mention  
 Kamihira, Ben, oil, hon. mention  
 Arnold, George P., w.c., hon. mention

#### First Maryland Crafts Exhibition, Baltimore

Cummings, Edith, textiles, hon. mention  
 Healey, Mrs. Philip N., textiles, hon. mention  
 Seabolt, Virginia, textiles, hon. mention  
 Anderson, J. W., jewelry, hon. mention  
 Cooke, Betty, crafts, hon. mention  
 Steinmetz, William, crafts, hon. mention  
 Jacoby, Rufus, silverware, hon. mention

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**Florida International, Florida Southern College, Lakeland**

- \*Vickrey, Robert, oil, \$350 prof. prize
- \*Miller, Annie N., oil, \$200 prof. prize
- Bryan, Jim, oil, \$100 amat. prize
- Hawkins, Frank S., oil, \$50
- Gaschke, Ronald E., oil, \$25
- \*Yost, Fred, w.c., \$300
- Samerian, George, w.c., \$100 prof. award
- Schwacha, George, casein, \$50 prof. prize
- Dillard, Sallie B., casein, \$25 amat. prize
- Jankowski, Joseph P., w.c., \$25
- Dent, Elizabeth, w.c., \$75 amat. prize
- Bohan, R. H., pastel, \$100
- Vullo, James J., casein, \$100 art teacher prize
- Dodd, Lamar, oil, \$100 art teacher prize
- Kawa, Florence, oil, \$25 art teacher prize
- Muniak, Helen, gouache, \$25 art teacher prize
- \*Kress, Frank, w.c., \$100 Canadian amat. prize
- Thomas, Lionel A., oil, Canadian prof. prize
- \*Hunter, A. P., w.c., Canadian prof. prize
- \*Arms, John T., etc., \$100
- \*Weidenaar, Reynold, mezzotint, \$100
- \*Porter, Veva serigr., \$50
- \*Turner, Janet, colo. lino. block, \$25
- Valbuena, Don C. F., (Spain), a plumilla, \$50 foreign graphic prize
- Schoop, Uli (Switzerland), sculp., \$50
- Huper, Marie, sculp., \$50
- Sommerburg, Miriam, sculp., \$25
- De Guigou, Eva F. (Cuba), oil, \$50 foreign prize
- Steffens, Hans-Herman (Germany), tempera, \$50 foreign prize
- Cajas, Antulio (Guatemala), w.c., \$50 foreign prize
- Pina, Agapito R. (Mexico), oil, \$25 foreign prize
- Fischer, Lee, oil, scholarship prize
- Cajas, Antulio (Guatemala), w.c. half scholarship prize
- Florian, Canesvascini (Switzerland), enamel, \$25
- \*Solomon, Syd, encaustic, \$250

**Michiana Regional 3rd Annual, South Bend, Ind.**

- Decker, Lindsey, oil, \$100
- Smith, Harriet R., oil, \$75
- Hench, Stanley, oil, \$25
- Wicks, James, oil, \$50
- Ochs, Robert L., oil, \$50
- Herrmann, Edward E., oil & lacquer, \$50
- Harbart, Gertrude, w.c., \$50
- Wrobel, Joseph, w.c., \$25
- Hewitt, Robert, w.c., \$25
- Nicholson, Thurman, casein, \$50
- Freimark, Robert M., serigr., \$25
- Brinkman, Doris J., intag., \$25

**National Academy of Design 127th Annual, New York, N. Y.**

- Rox, Henry, gold medal and \$300
- Sepeshy, Zoltan, gold medal
- Gruppe, Karl H., gold medal
- Gaertner, Carl, oil, \$1,200
- Greenwood, Marion, oil, \$1,200
- Folinsby, John, oil, \$1,000
- Pleissner, Ogden M., oil, \$600
- Stuempfig, Walter, oil, \$600
- Ford, Betty, oil, \$250
- Kuntz, Roger E., oil, \$500
- Jackson, Martin, \$500
- Rosenthal, Doris, oil, \$400
- Kamihira, Ben, oil, \$300
- Soyer, Raphael, oil, \$300
- Ford, Betty D., \$250
- Wheat, John, oil, \$200
- Olinsky, Ivan G., \$200
- Dubie, Lu, \$200
- Teague, Donald, w.c., \$200
- Lueders, Jim C., oil, \$100
- Farnsworth, Jerry, \$100
- Schultheiss, Carl M., graphic, \$100
- Wengenroth, Stow, graphic, \$100
- Kautzky, Ted, w.c., \$100
- Mastro-Valerio, Alessandro, graphic, \$50

**National Serigraph Society 13th Annual, New York, N. Y.**

- Bowman, Dorothy, prize
- Bothwell, Doris, prize
- Alps, Glen, prize
- Tunbo, Alisa, prize
- Wald, Sylvia, prize
- Berg, Ole, prize
- Landon, Edward, prize
- Gershoren, Milton, prize
- Hinkle, Catherine, prize

**New Jersey Artists Exhibition, Newark Museum**

- \*Goeller, Charles L., oil
- \*Konrad, Adolf, oil
- \*Quanchi, Leo, oil
- \*Simpson-Middleman, oil
- \*Gulick, Henry T., oil
- \*Sahrbeck, Everett, w.c.
- \*Oliver, Jane, w.c.
- \*Rist, Luigi, print
- \*Heusser, Eleanore, drawing

**Peoria Area Exhibition, Bradley University, Peoria, Ill.**

- Foster, George N., oil, 1st award
- Miller, Wanda, oil, 2nd award
- Annear, Rodger, oil, 3rd award
- Zirol, Nicola, oil, hon. mention
- Bone, Norman, oil, hon. mention

**Springfield Art League 33rd Annual, Mass.**

- Appleton, Janet, w.c., \$100
- Cohen, George, w.c., \$75
- Kahn, Julius, oil, \$50
- Jules, Mervin, encaustic, \$25
- Boothby, Norman, sculp., \$25
- Lassonde, Louisa T., jewelry, \$25
- Haley, Patience, w.c., \$25
- Dimarco, Francis, oil, \$25

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### Annual Dinner Meeting Report

Another year of service "for American art" was brought to a happy ending at the annual get-together and dinner meeting held, March 8, at the National Headquarters in the beautiful old Tilden mansion, now known as The National Arts Club.

Many members from the Americas arrived early to visit, to review the splendid record books on the American Art Week celebrations, and to view the current exhibition in the League galleries, the work of the late W. H. D. Koerner.

The dinner meeting was presided over by Helen Gapen Oehler, the national secretary.

Mrs. Thomas F. Gibson, national director of American Art Week, in presenting awards for outstanding achievements in the celebrations of last November, thanked the members of the national executive committee who served as judges: Nell Boardman, Grace Annette DuPre, Sheldon Pennoyer, Howard B. Spencer and Clif Young. The

judging of the record books was based relatively upon the number of celebrations; their quality; the cooperation gained from officials, merchants, other organizations and the press; inherent natural difficulties, and presentation of material. In an effort to recognize progress, the reports were divided into five groups: (A) states having received an award within the past 10 years; (B) states having had an honorable mention; (C) states never having received a special mention; (D) states reporting for the first time; (E) countries reporting Art Week activities.

In group A, the painting *Estes Park in the Rockies*, painted and donated by J. Scott Williams, N. A., was awarded to Massachusetts, whose Art Week director was Mrs. Louise McAuliffe. Texas, a close second, received *Vermont Village*, of which David Humphries was the artist and donor. Texas' director was A. M. Carpenter.

In group B, Florida's prize was *White Peonies*, gift of the artist, Allyn Cox, A.N.A. Florida's director was Myrtle

Bradford Taylor. Honorable mention to Georgia and Director Frank Mack.

In group C, the state of Oregon, directed by Maude W. Wanker, won the oil *Afternoon on the Sand Dunes*, painted and presented for a prize by Howard B. Spencer.

Group D found Vermont winning *Indian Maiden*, given by the artist's wife, Mrs. W. H. D. Koerner. Mrs. D. M. Boyer was the group's director. The state of Washington and its director, Mrs. Clem H. Schroeder, won honorable mention.

From the Canal Zone, Director B. Sturtevant Gardner's Record Book competed in group E and was awarded Mary Eula Sear's etching, *Ancient Grill Work*, gift of Texas' director, A. M. Carpenter.

In thanking the participating directors of the 48 states, Alaska, District of Columbia, Canada, Puerto Rico and Canal Zone, Mrs. Gibson made special mention of other notable reports, calling attention to the artistry of Louisiana's Record Book, the vast extension of art interest evidenced in North Carolina, the cooperation received for the project in Wyoming, the large Tercentenary Exhibition carried out in Connecticut, the renewed participation in Pennsylvania.

During the 17 years of the American Art Week celebrations, there have been but four national directors. The first, Florence Topping Green, was honored in 1944 by receiving the League's Gold Seal pin. This year, this emblem of distinction was awarded by Mrs. Gibson, on behalf of the American Artists Professional League, to her predecessors, Mrs. Florence Lloyd Hohman and Mrs. Helen Gapen Oehler, for their years of devoted service in advancing this important work.

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## THE MATERIAL SIDE

by Ralph Mayer

### Hazards of the Trade, II

In the March 15 issue, I discussed inflammable solvents and thinners and introduced the subject of toxic materials with some recommendations for the cautious handling of toxic solvents.

Equally important is the observation of health precautions regarding the handling of dusty materials, such as finely divided pigments or dry colors, pastel dust, powdered resins, dust of certain woods used for carving, etc. Like the continuous inhalation in poorly ventilated rooms of the vapors of even the most harmless solvents, the constant breathing of any powdered materials can have an injurious effect. If you read the label on a can of baby powder or of zinc stearate you will see warnings to this effect. And if precautions must be taken with simple, pure powders approved for use on infants, it is even more important to take precautions when dealing with a chemically miscellaneous group of materials.

The toxic pigments of the past are seldom encountered today. For example, the not-too-permanent emerald green which was in wide circulation a few decades ago is now a rarity among artists' colors. Modern synthetic colors replace it. The few useful pigments that might be dangerous if carelessly handled are now well under control, and all professional artists with any proficiency in their craft are familiar with them. The only two pigments on the approved list of artists' oil colors from which it is possible to contract lead poisoning ("painter's colic") are flake white and Naples yellow, and their dangers have been grossly overemphasized in the recent past. Lead poisoning does not occur unless the material is swallowed or unless its powder is breathed in. One does not get it by direct contact of the material with the skin. If normal cleanliness is observed and no food is handled until the lead paint has been removed from hands and fingernails, its use is perfectly safe.

Flake white is the oldest chemically manufactured pigment in use. Its excellent qualities are the basis for the successful execution and survival of our most admired oil paintings of the past. Large numbers of painters find it indispensable despite the claims of our other two approved whites, zinc and titanium. Flake white, however, must never be used in water mediums or in pastel.

About the only other pigment that is singled out for special precautions is cobalt violet, some specimens of which contain arsenic. It is generally given the same consideration as flake white. In oil or in water vehicles it is safe for adult use. Normal cleanliness will eliminate the possibility of arsenic poisoning. Most persons have a degree of tolerance for arsenic when it is absorbed in small, non-toxic amounts, but some individuals are so strongly allergic to it that they get symptoms from tiny amounts. Certainly, cobalt violet must never be used in pastel or in children's paints. Manganese violet and the cobalt phosphate violets are acceptable substitutes for all but the most finicky.

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# CALENDAR OF EXHIBITIONS

## AKRON, OHIO

Institute To Apr. 13: *Decorative Arts*; To Apr. 26: *Jurors on View*; Adv. Art.

## ALBANY, N. Y.

Artists. Museum To May 4: *Upper Hudson Artists*.

## ALTOONA, PA.

Alliance To Apr. 27: *Art of Democratic Living*.

## ANDOVER, MASS.

Addison Gallery To Apr. 14: *Naked Truth*.

## ATTLEBORO, MASS.

Museum To Apr. 25: *Perry-Hall Collection*.

## BALTIMORE, MD.

Museum To Apr. 13: *Crafts Annual*; To Apr. 27: *Maryland Artists Annual*; To Apr. 13: *Kepes*; To Apr. 16: *Knipschild*.

Walters Gallery To Apr. 27: *Illuminated Manuscripts*.

## BIRMINGHAM, ALA.

Museum To Apr. 24: *Ted Kautsky; Egyptian Art; News Snapshot*.

## BLOOMFIELD HILLS, MICH.

Cranbrook To May 4: *200 Years of Metal*.

## BOSTON, MASS.

Copley Society To Apr. 19: *Elma Lind Goodwin*.

Institute To Apr. 18: *Kandinsky*. Museum To Apr. 13: *Alexis Arapoff Memorial*.

## CAMBRIDGE, MASS.

Fogg Museum To Apr. 30: *Time and Again; Color-Printingmaking*.

## CHICAGO, ILL.

Art Institute To May 4: *Matisse*; Apr. 4-May 26: *Chinese Textiles*.

Historical Society To June 30: *Wade Ray*; To Sept. 30: *Healy's Ladies*.

Todros Geller Gallery To Apr. 11: *Victor Perlmutter*.

## CINCINNATI, OHIO

Museum Apr.: *Ceramic National; Purchase Show, Paintings, Drawings*.

## CLAREMONT, CALIF.

Scripts College To May 15: *Contemporary California Pottery*.

## CLEVELAND, OHIO

Museum To Apr. 20: *British Mexzotints*; To Apr. 30: *The Circus*.

COLORADO SPRINGS, COLO.

Arts Center Apr.: *Lehman Collection*; *Howard Cook*; *Bishop Nash*.

## COLUMBUS, OHIO

Gallery To Apr. 9: *Pittsburgh Collection*.

## DALLAS, TEX.

McLean Gallery To Apr. 14: *Kelly Fearing*.

Museum To Apr. 13: *Learning Through Art*; To Apr. 27: *Contemporary Paintings*.

DAVENPORT, IOWA

Municipal Gallery To May 11: *Colonial Mexico*.

## DAYTON, OHIO

Institute Apr.: *Watercolor Society*; *J. Rice Pereira*; *Rouault*.

## DENVER, COLO.

Museum To Apr. 27: *Man At Work*; To Apr. 30: *Advertising Art*; To May 27: *Animals in Art*.

## DES MOINES, IOWA

Art Center To Apr. 20: *C. A. Bartels*; *Modern Furnishings*.

## DETROIT, MICH.

Chiku Rin Gallery Apr.: *Lindsey Decker*.

## CIRCLE GALLERY

To Apr. 15: *David Mitchell*.

Institute To Apr. 13: *Abstraction*; To May 4: *5 Centuries of Prints*; To May 28: *Ming Show*.

## EAST LANSING, MICH.

State College To Apr. 30: *75 French Prints*.

## GREEN BAY, WISC.

Neville Museum To Apr. 30: *Chris Borggren*.

## HOUSTON, TEX.

Museum To Apr. 14: *Post Easter Art*; To Apr. 27: *Watercolor Annual*; *Houston Artists*.

## INDIANAPOLIS, IND.

John Herron Institute To Apr. 20: *American Indian as a Painter*.

## KANSAS CITY, MO.

Rockhill Nelson Gallery Apr.: *French Art*; *Jack Gage Stark Memorial*; *Eugene Larkin*.

## LOS ANGELES, CAL.

County Museum Apr.: *Book Workers Guild*; To Apr. 27: *Chinese Ceramics*.

## HUNTINGTON APR.: AMERICAN HERITAGE.

LOUISVILLE, KY.

Speed Museum To Apr. 21: *Drawings from Museum of Modern Art*; To Apr. 30: *Kentucky-S. Indiana Show*.

## MANCHESTER, N. H.

Currier Gallery To Apr. 25: *Louisiana Heritage*.

## MANHATTAN, KAN.

State College Apr.: *Regional Paintings Biennial*.

## MINNEAPOLIS, MINN.

Institute To Apr. 27: *Life of Christ, Prints*; To Apr. 30: *Renoir's San Marco*; To May 18: *Chinese Gold*.

University Gallery To Apr. 26: *Master Prints*.

Walker Center To Apr. 20: *Robert Kilbride*; To May 4: *C. S. Price Memorial*.

## MONTCLAIR, N. J.

Museum To Apr. 20: *Family Portraits*.

## NEWARK, N. J.

New Museum Apr.: *N. J. Artists*; *Tibetan Art*.

## NEW HAVEN, CONN.

Yale University Gallery To Apr. 27: *Rediscovered Masterpieces*.

## NEW ORLEANS, LA.

Delgado Museum To Apr. 27: *Religious Engravings*; To May 1: *African Cultures*.

## NORFOLK, VA.

Museum To Apr. 30: *Life Photographs*.

## PASADENA, CAL.

Art Institute Contemporary Galleries To Apr. 27: *Lorser Feitelson*.

## PHILADELPHIA, PA.

Art Alliance To Apr. 23: *Virginia Mason Gifford*; To Apr. 27: *William H. Campbell*; To May 4: *Gropius Exhibition*; *Levis Whitney*.

Coleman Gallery To Apr. 12: *Olivier Foss*.

De Braux, Inc. Apr.: *Demenais & Horries*.

Donovan Gallery To Apr. 9: *Jean Watson*.

Dubin Gallery To Apr. 21: *Martin Jackson*.

Lush Gallery To May 2: *Ludwig Blum*.

Museum To May 25: *Ars Medica, Prints*.

Penn. Academy To Apr. 13: *Stella Drabkin*; *Pearson Memorial*; To Apr. 27: *Ben Eisenstat*.

Print Club To Apr. 25: *29th Annual*.

## PITTSBURGH, PA.

Carnegie Institute To Apr. 13: *Houclad Collection*.

PCW Gallery To Apr. 30: *African Negro Sculpture*.

## PROVIDENCE, R. I.

Art Club To Apr. 6: *Marion S. Drummond*; *W. Alden Brown*.

## READING, PA.

Museum To Apr. 20: *Hettinger Memorial, Photography*; Apr. 6-June 1: *Charles T. Davies Collection of Paintings*.

## RICHMOND, VA.

Museum To Apr. 13: *Russian Easter Eggs*; To Apr. 20: *Knife, Fork & Spoon*; To Apr. 27: *Master Drawings*.

## ROCKPORT, MASS.

Art Association To Apr. 13: *Lester G. Hornby*; To Apr. 20: *Elizabeth M. Lobingier*.

## ROSWELL, N. M.

Museum To Apr. 30: *Art Annual*; *Peter Hurd, Sketches*; *Southwest History Show*.

## ST. LOUIS, MO.

Museum To Apr. 15: *Serigraph Annual*; To Apr. 22: *Cranach Drawings*; To Apr. 29: *St. Louis Women Artists*.

## SAN DIEGO, CAL.

Gallery Apr.: *Art Guild*; *Chinese Embroideries*; *Chang Shu-Chi*.

## SAN FRANCISCO, CAL.

Legion of Honor Apr.: *Joseph Onato*; *Robert Watson*; *Gilbert Steed*.

Museum To May 4: *Art Makes Contact*.

Rotunda Gallery To Apr. 26: *D. Faralla*; *Alexander Nepote*; *Theodore Polos*; *Lucile Brokaw*.

## SEATTLE, WASH.

Museum To June: *Metropolitan Museum Masterpieces*.

## SPRINGFIELD, MASS.

Museum To Apr. 13: *Contemporary Paintings*; To Apr. 27: *College Students*.

## TULSA, OKLA.

Philbrook Apr.: *Okla. Artists Annual*; *Van Gogh*.

## URBANA, ILL.

University of Ill. To Apr. 13: *Contemporary Painting 5th Annual*.

## WASHINGTON, D. C.

Arts Club To Apr. 18: *Ruth Perkins Safford*.

Corcoran To Apr. 20: *John Sloan*; *Phillips* To Apr. 15: *Abstractions*.

## WILMINGTON, DEL.

Art Center To Apr. 27: *Framing & Hanging Pictures (AFA)*.

## WOODSTOCK, N. Y.

Mollie Higgins Smith Gallery Apr.: *Group*; *Leon Kroll*.

## WORCESTER, MASS.

Museum To Apr. 18: *Karolik Collection*.

## NEW YORK CITY

### MUSEUMS

Brooklyn Museum (Eastern Pkwy) To May 18: *6th Nat'l Print Annual*.

Jewish Museum (1109 5th) To May 31: *Artists who Teach*.

Metropolitan Museum (5th at 82) Apr. 4-May 18: *Cézanne*.

Museum of Modern Art (11W53) To Apr. 20: *Picasso, Redon*; Apr. 19-June 22: *15 Americans*.

Museum of Natural History (CPW at 79) To Apr. 6: *Dr. A. Winogradow, Nature and the Primitive Arts Interpreted*.

New York Historical Society (170 CPW at 77) To July 31: *Country Houses on Manhattan Island*; "West Point."

Riverside Museum (310 Riverside Dr.) To Apr. 25: *Pyramid Artists*.

Scalamandre Museum (30W55) To May 31: "The National Shrines of Post-Revolutionary America."

Whitney Museum (10W8) To May 4: *1952 Annual Show of Contemporary American Sculpture, Watercolors and Drawings*.

### GALLERIES

ACA (63E57) To Apr. 12: *Elizabeth Olds*.

A.A.P.L. (15 Gramercy Pk.) Apr. 5-29: *George Gates Raddin, Jr.*.

AFI (50E34) To Apr. 18: *Ben Stoner*.

Alphabet (210E45) To May 31: *Emil A. Schaedler*.

Amer. British (122E55) To Apr. 18: *English Paintings*.

Anta Playhouse (245W52) To Apr. 25: *League of Present Day Artists*.

Argent (42W57) To Apr. 12: *Alexander Alpert*.

Artists (851 Lex. at 64) To Apr. 24: *Jennings Tofel*.

ASL (215W57) Apr.: *The Concours*.

A. A. (711 5th at 55) To Apr. 12: *Marina del Prado, Sculpture*; To Apr. 19: *Fletcher Martin*.

Audubon House (1000 5th) Apr. 7-May 9: *Harriet Lord*.

Babcock (38E57) To Apr. 12: *Iring Marantz*.

Barbizon-Little (63 & Lex.) Apr.: *Pauline Gautier West*.

Barbizon-Plaza (101W58) To Apr. 15: *Associated Artists of N. J.*.

Barzansky (664 Mad. at 61) Apr. 7-26: *Robert Freiman*.

Borgericht (65E57) To Apr. 5: *Adler*; Apr. 7-26: *Jose de Rivera, Sculpture*.

Burluk (119W57) To Apr. 19: *Rosa Boris*.

Caravan (132E85) To Apr. 12: *Watercolor Group*.

Carlebach (937 3rd at 56) Apr.: *African Art*; *Chess Games*.

Contemporary Arts (106E57) To Apr. 18: *Harold Baumbach*; Apr. 7-25: *Joseph Konzal, Sculpture*.

Peter Cooper (313W53) To Apr. 18: *Creative* (18E57) To Apr. 12: *Arnold Thurm*.

Downtown (32E51) Apr.: *Spring Show*.

Durlacher (11E57) To Apr. 19: *James Fosburgh*.

Egan (63E57) Apr.: *Reuben N. Egan, Sculpture*.

Egleston (161W57) To Apr. 12: *Edith Stockman*; Apr. 7-19: *Bernard Olshan*.

Eight Street (33W8) To Apr. 6: *Watercolors*; Apr. 7-20: *Pioneer Paintings*.

Feirl (601 Mad. at 57) To Apr. 12: *Vytiacl*.

Ferargil (63E57) To Apr. 15: *Hugh Gumpel*.

Fine Arts Associates (41E57) To Apr. 17: *August Macke*.

Freidman (20E49) Apr.: *Laszlo Matulay*.

French & Co. (210E57) Apr.: *Works of Art*.

Fried (40E68) Apr.: *A. E. Galatin*.

Gal. St. Etienne (46W57) To Apr. 26: *Natural Painters*.

Ganso (125E57) To Apr. 9: *Alex Redein*.

Grand Central (15 Vand.) To Apr. 5: *Watercolor Group*; To Apr. 12: *A. J. Skelton*; To Apr. 19: *Member-Guest Show*.

Grand Central Moderns (130E56) To Apr. 12: *Victor Candell*.

Hacker (24W58) To Apr. 26: *Willi Baumelster*.

Hammer (51E57) Apr.: *Conversation Pieces*.

Hartert (22E58) To Apr. 20: *8 Painters*.

Heller (108E57) To Apr. 12: *New Talent*.

Hewitt (18E60) Apr. 7-26: *Gertrude Abercrombie*.

Janis (15E57) To Apr. 26: *Tarascan Sculpture*.

Kennedy (785 5th) To Apr. 26: *Edward Seago, Paintings*.

Kleemann (65E57) To Apr. 26: *David Smith, Sculpture*.

Knoedler (14E57) To Apr. 19: *Bernard Buffet*; *Vance Kirkland*.

Kootz (600 Mad. at 58) To Apr. 19: *Group*.

Kottler (33W58) Apr.: *Group Show*.

Kraushaar (32E57) To Apr. 5: *Arnest*; Apr. 7-26: *Robert Laurent, Sculpture*.

Levitt (559 Mad. at 56) Apr.: *Gallery Group*.

Little Studio (680 Mad. at 62) Apr.: *Wm. Walden*.

Macheth (11E57) Apr.: "1892"—60th Anniversary.

Matisse (41E57) Apr.: *French Modern Paintings*.

McMillen (148E55) To Apr. 18: "Paris-1952."

Midtown (17E57) To Apr. 26: *Group*.

Milch (55E57) Apr. 7-26: *John Whorf*.

National Academy (1083 5th at 89) To Apr. 13: *127th Annual*.

National Arts Club (15 Gramercy Pk.) Apr. 5-20: *Members Small Pictures*.

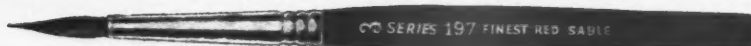
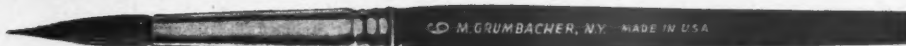
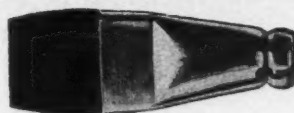
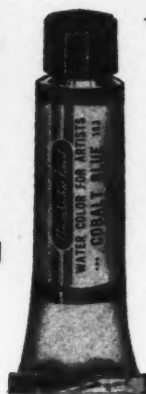
New Age (138W15) To Apr. 5: *Group*; Apr. 7-26: *Zoltan Hecht*.

New Art Circle (41E57) Apr. *Paul Klee*.

New Gallery (63W44) To Apr. 16: *Kimber Smith*.

Newhouse (15E57) Apr.: *Fine Old Masters*.</





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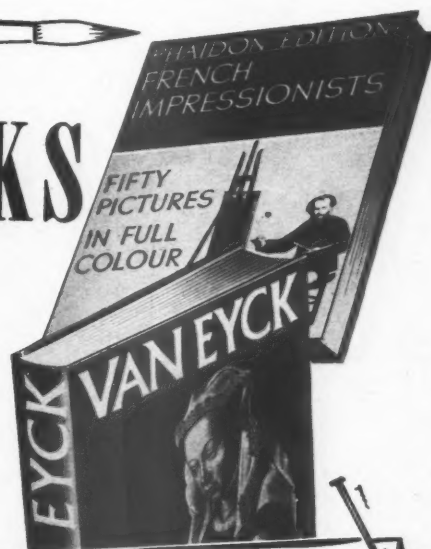
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